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MUSICAL COURIER

VOL LXXI.—NO. 8.

NEW YORK, THURSDAY, AUGUST 26, 1915.

WHOLE NO. 1848.

MOSCOW MOURNS LOSS OF COMPOSER TANEIEW.

His Sudden Passing a Shock in Russian Musical Circles—His Value as a Composer and Teacher—A Man Beloved for His Fine Qualities and Admired for His Great Gifts—Impressive Funeral Ceremonies.

Arbatte, Denesbny 32,
Moscow, Russia, June 29, 1915.

He is dead. Sergei Ivanowitch Taneiew's sudden passing was a terrible shock to our musical circles. He died of heart trouble.

Taneiew stood at the head of our musical profession here. He was a great composer and a great master of counterpoint, and a highly cultured musician, who inspired all other composers and artists with a comprehension of the true aims in art.

TANEIEW AS A COMPOSER.

Taneiew as a composer was a craftsman almost incomparable. He belonged neither to the modern school nor the Russian, but was a musical descendant and disciple of the classical masters. Orlando Lassus, Bach, Mozart, Beethoven were his idols, but he never imitated them as he had his own note and individuality. But a really great man invariably goes beyond traditions, and so did Taneiew, augmenting his orchestra and building up his choruses on new contrapuntal lines without seeking to shock or awe the ear.

His first composition for large orchestra and chorus was a cantata, "St. John of Damascus," op. 1, which he wrote in commemoration of Nicholas Rubinstein, and his last great work was the cantata, op. 36, "On Reading a Psalm," performed this spring at Kussewitzki's eighth symphony concert. So we see that he began his career as a composer by composing sacred music and concluded it with a cantata religiously inspired.

HIS WORKS.

Taneiew did much to enlarge the field of chamber music in Russia. The number of his compositions of this style is great. They consist of two string quartets, two quintets and two trios, and one trio, one quartet and one quintet with piano. Kussewitzki organized a series of performances of Taneiew's chamber music, and last season the Society of Chamber Music (its president is Eugene Gunst) devoted a whole evening to his music. Taneiew himself was at the keyboard. His chamber music exhibited a finish and beauty which delighted the hearers.

Taneiew composed a great number of songs, vocal trios and quartets, full of poetry and exquisite lyric charm.

His three symphonies are in manuscript and the fourth (C minor) is played most. An operatic trilogy was Taneiew's contribution to the realm of opera. It will be given at Zimin's Opera Theatre next fall.

HIS PIANISM.

As a pianist the deceased displayed gifts of no ordinary character, but nevertheless, among his compositions there are only two pieces for piano solo, a fugue, op. 29, and a prelude in F. Taneiew's playing was of great technical brilliancy and tonal charm and highly intelligent in conception. He became one of the chief interpreters of Tchaikowsky's piano works, with whom he was in close friendship, and these Tchaikowsky performances were among the best ever heard here. Taneiew performed abroad and throughout Russia, always with marked success.

One artistic tour was undertaken by him in company with Auer, the great master of violin.

Untouched by vanity as Taneiew was, he early retired from the concert platform as a solo performer, thereafter playing only piano parts at chamber music recitals. An

overflowing audience always was attracted by the mere announcement of performances of this kind.

TANEIEW'S STIMULATIVE FORCE.

So much for Taneiew the composer and pianist. There was another great work he did, however, and that was getting others to work. Young composers crowded around him and he became their leader. Many of our famous



A PHOTOGRAPH OF TANEIEW TAKEN FOUR DAYS BEFORE HIS SUDDEN DEATH, ON JUNE 15.

composers developed under his careful guidance and realized the course to take in order to develop, each one, his individuality and personal style suitable to his own gifts.

Taneiew was the musical father of them all, always ready to help them in their aspirations and struggles. His authority was immensely great and his criticisms were valued highly.

Also he was a teacher of rare energy with systematic analysis in everything he did. He laid great stress on the importance of the study of standard works of old masters. His "Manual of Counterpoint," books on fugue and various musical forms, are recognized works in Russia and are in the hands of all our Russian composers.

TANEIEW THE MAN.

Ethical uprightness and earnestness characterized the late musician. He was extremely modest. Towering high above the ordinary range of men in his principles, he was a noble and true artist, who made art always and never cared whether or not he made money. He worked hard and found his happiness in his labors and in the inspiration

always to arouse in others—one of the highest vocations in life.

Taneiew's father was a highly placed official and the boy received a very careful education. He was born in Vladimir in 1850 and at ten years of age entered the Moscow Conservatory, where Nicholas Rubinstein (brother of Anton Rubinstein), the director, took much interest in the boy, who became his favorite pupil. Taneiew as pianist always reminded one of Nicholas Rubinstein.

In 1875 Taneiew finished his studies at the conservatory and received a gold medal of distinction, the first one ever awarded to any one at this institution. Later he was made a professor at the conservatory and finally became its director in 1885. But he soon (in 1889) retired from this post, as he wished to give himself up entirely to composition and study.

He lived simply, but his home nevertheless became the rendezvous of the musical circles of Moscow. His intimate Tuesday receptions attracted composers and musicians of great fame, and young pupils as well. Every one found a hearty welcome there from the beloved leader and highly esteemed man.

During his life Taneiew amassed a large and valuable library, containing many rare books, manuscripts, interesting portraits and letters. It was his will to present all these treasures to the Musical Library in Moscow, the foundation and existence of which is largely due to his energy and initiative.

THE OBSEQUIES.

Taneiew's sudden death took place at the village of Dindkovo (about eighty kilometres from Moscow), where he used to pass his summer holidays, seeking there the calmness of the woods and fields. He died on the fourth day of his arrival.

The news of Taneiew's death was known very soon in the village. The inhabitants hastened to take part in the prayers over his bier. The peasant children brought flowers and wreaths for their beloved "daddy," as they called him. It was a touching sight. The second day after his death the coffin was carried by his friends and the peasants of the village to the railway station and from there brought to Moscow to the Church of St. John, in close vicinity to the house where Taneiew had lived for so many years. At night mass was held before a large congregation.

The last funeral ceremonies took place June 23. The famous choir led by Archangelski performed anthems by Tchaikowsky appropriate to the occasion. The inside of the edifice was adorned with plants and flowers. All the representative Moscow musicians, artists and singers were present. Also delegates from the Imperial Musical Society, the conservatory, the Philharmonie, etc., attended the ceremonies.

The funeral procession through the streets was of a deeply impressive character, the friends and fellow musicians of the dead composer following the bier over the whole route. They stopped at the large entrance of the conservatory building, where the orchestra of the Imperial Opera and that of Kussewitzki performed an andante from one of Taneiew's symphonies, under Pomeranzew, conductor of the orchestra at the Imperial opera. He was Taneiew's favorite pupil. Michael Press played first violin. There was hardly any one present whose eyes were dry.

At the Donskoi Monastery, an old convent, existing nearly 700 years, there now rests all that was mortal of Sergei Ivanowitch Taneiew, great man, and great musician. A wooden cross bears only his name and the words: "Died June 6, 1915."

On leaving the grave, the greatness of the man rose in the minds of the mourners and they thought of the poem used as the theme for his last cantata: "Our Lord asks from men a gift reconciling Him with men. He asks a heart purer than gold and a strong-will for work; they must be brethren who love their brethren and have truth and justice in their judgment."

ELLEN VON TIDEBÖHL.

EVAN WILLIAMS SONG RECITAL.

Large Audience Hears Famous Tenor—Tremendous Applause,
Showing Intense Appreciation—Audience
from 100 Mile Points.

Norwich, N. Y., August 17, 1915.

The beautiful new Colonia Theatre, Adam Tennis, manager, contained a representative Chenango Valley audience, August 16, at the song recital given by Evan Williams, the famous tenor. Mr. Williams had wisely chosen songs of widely varying degrees of musical importance, ranging



EVAN WILLIAMS.

from Handel, with which he began the program, to Bizet and Puccini. Everything, however, was sung in English, and not a word, or syllable, was indistinct. Striking was his ability to work up a dramatic climax, and suddenly dropping to the softest tones, showing marvelous vocal control. Rounds of applause followed his most telling songs, and cries of "Bravo!" and "Da capo!" were heard, sounding as if one were in a New York auditorium. Handel's "Total Eclipse" was most dramatic, and "Sound an Alarm" brought forth several high A's of fine caliber and color. "Four Leaf Clover" followed as encore, Mr. Williams having evidently aroused general appreciation with his first group. Sweetly simple was a song by Neidlinger, and "Open the Gates of the Temple," by Mrs. Joseph H. Knapp (best known as composer of the hymn, "Blessed Assurance," a lady who kept "open house" at the Hotel Savoy, New York, to young artists), was a veritable sermon. Following this the singer had to grant another encore, "The Pipes of Gordon's Men," by Hammond, a dramatic song, in Scottish dialect, with a tremendous climax on a high A. Mr. Williams frequently made brief remarks regarding his songs, and this he precluded with the statement that "those who have talking machines may obtain this record, that is, if you like it." As a matter of fact, most of his program is obtainable in this way.

The fine control manifested in "Spirit Flower," and the genuine human expression and depth of sentiment in "Dry Those Tears" made utmost effect. Sullivan's "How Many Hired Servants," as well as the singer's famous talking machine record, "If With All Your Hearts," showed him as a devotional singer, one who long filled the hearts of churchgoers at the Marble Collegiate Church of New York. Following this he gave Brahms' "Lullaby" as encore, with dainty expression and real sentiment. The "Flower Song," from "Carmen," and "Gelida manana," from "La Boheme," finished the program; in these he manifested splendid operatic style. Several ringing high B's in the last named aria were of beautiful effect, and brought the singer again rounds of applause. He had to sing again, a song of sweet sentiment, "Charity," by MacDermid. To these varied songs Samuel Chotzinoff, of New York, supplied most capable accompaniments, playing

a fine Chickering grand piano, from L. & A. Babcock's, and showing delicacy of touch and musical sentiment. Regretfully the members of the audience departed, their hearts filled with an evening of musical pleasure, awakening emotions many did not know they possessed, which kindle the fire of imagination, and stimulate the best in all natures.

Scores of people motored in from surrounding points. Oxford, Greene, Binghamton, Sherburne, Waterville, Utica, all were represented. The gala attire of the unbonnetted ladies, the genuine manifestations of appreciation, and the close attention won by the singer on his first appearance, all this was noted. "I have seldom sung in a finer hall," said Mr. Williams afterward, "or one where I felt such close sympathy with my audience."

Mr. Williams' wife accompanies him on this tour, which includes Lake Placid, where he sang August 18. She sat in the audience, at the front, and was probably the only person in the building who did not applaud; she was easily identified because of this. The present writer has known Mr. Williams nineteen years, but has never heard him sing better, if as well.

Following his arrival by automobile from Binghamton, Mr. Williams dropped into Bramor's drug store, with his manager, D. G. Lewis, and F. W. Riesberg, where he was introduced to several leading citizens. He took a stroll to the piano house of L. & A. Babcock, visited the Victor department, heard several records of his own, and was then taken by Adrian Babcock for a short ride, the company including Mrs. John O. H. Reed and sister, Jessie Nash Stover, the Misses Nash, of Sherburne, and Mr. and Mrs. Riesberg. "Canasawacta Cabin" (the summer home of the Riesbergs) and vicinity was visited, and the beauti-

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MISS BERTHA BAUR, Directress

ful valley scenery, from the West Hill, was greatly admired by the distinguished guest. Following the recital this company, with the addition of Manager Lewis, Mr. Chotzinoff and others, gathered on invitation of Mr. Riesberg around a certain hospitable board, where Mr. Williams was the life of the party, relating many unique experiences of his varied life. Every one fell in love with him because of his easy ways and gift of humor. His own wife had to laugh at occurrences he related, and she, too, won hearts. It was fine to hear Mr. Williams speak of his earliest vocal instructor, Mme. von Feilitzsch, with high regard. John Dennis Mehan and Mrs. Mehan, of New York, he said, he considered to be authorities in the vocal world. "Mr. Mehan is a remarkable man," said he, "and I got more ideas from him, which I later worked out, than of any one else who taught me."

European Capitals Laud Malkin, the Cellist.

Joseph Malkin, the Boston cellist, won renown in Europe before coming to America. Following are notices from three European capitals:

"Last Thursday the well known cello virtuoso, Joseph Malkin, appeared with the Philharmonic Orchestra at the Singakademie. With finished technic, ideal poise, and appealing yet powerful tone, he brought forth on his wonderful instrument the adagio and allegro from Haydn's cello concerto in D major, as well as Saint-Saëns' cello concerto in A minor, op. 33, and deservedly received the

tremendous applause of the big audience."—Deutscher Reichsanzeiger, Berlin, Germany.

"As one of the foremost cello virtuosos, Mr. Malkin showed his standard, not only in the choice of the program as the rival of Mr. Casals, but also in his performance. He possesses a sonorous tone, inward fire, and triumphs in technical daring over the difficulties of the instrument."—Neue Freie Presse, Vienna, Austria.

"Mr. Malkin possesses a wonderful and powerful modern technic. This was displayed in the rhythmically difficult cadenza in the introduction of Haydn concerto in D major.

"His intonation is invariably correct, as he proved it in his playing of the suite by Bach (unaccompanied).

"His tone in all the register is of surpassing purity and fullness of sound."—London Times, England.

Helen De Witt Jacobs with Sousa.

Helen De Witt Jacobs, the talented young American concert violinist, who made such a favorable impression at her recital on January 29, 1915, in Aeolian Hall, New York, and since then has enhanced her value as an artist wherever she has appeared, has decided to remain in America during the season 1915-1916.

Miss Jacobs, who is only seventeen years of age, was born in Brooklyn, her grandfathers being the late Senator John C. Jacobs and Col. Daniel Moore, of the Twelfth Regiment, New York. She began her musical studies at the age of six, selecting as her favorite instrument the violin. She was placed under the instruction of Victor Kündö, the representative of Leopold Auer in this country. He became so impressed with her work that he persuaded her to go to Europe and study for a season under Auer. In the spring of 1914 she started for Löschwitz, Germany, where Leopold Auer was receiving his students. After taking the full summer course she started for home on the day war was declared, and obtained passage on the steamer Philadelphia. Miss Jacobs has been heard at all the large



HELEN DE WITT JACOBS.

music halls of New York and adjacent cities. She is now playing as solo artist with Sousa and his Band at Willow Grove, Philadelphia.

Jersey City Club Engages Craft and Kreisler.

The College Club, of Jersey City, has engaged Marcella Craft and Fritz Kreisler for its annual concert, which is to be held at the Dickinson High School Auditorium on November 18.

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Percy Hemus Advocates

"Votes for Women" at Asbury Park

Percy Hemus, "America's baritone," singing songs by America's composers, gave a great impetus to the cause of America's women suffragists at Asbury Park, N. J., on August 12.

What mattered it to the musically interested that just at the time for the audience to assemble one of the worst rain storms of the season threatened and completely fulfilled its promise of a downpour, when there was the outlook of a treat in the way of artistic singing and composition in view and the incentive of helping along a worthy cause. When this is considered the number of people assembled at the Beach Auditorium was a remarkable one, and it was rewarded, for the program as reviewed in last week's issue of the *MUSICAL COURIER* was carried out with excellent finish to the minutest detail.

The accompanying pictures are practically tellers of the story of this recent interesting Asbury Park event.

The big auditorium where the concert was given is easily distinguishable.

Three of these pictures show that the women understand expert methods of advertising. Hundreds of motor cars carried a picture of the distinguished baritone on the wind shield similar to the one, which in the picture is being driven by Dr. Sarah Wardell. The "Votes for Women" booth on the boardwalk at Asbury Park gave an up to date display and about fifty Bradley columns similar to the one shown herewith were used by the ladies in the above manner.

In the remaining pictures, Mr. Hemus is seen discussing the concert plan with Mina C. van Winkle, president of the Women's Political Union of New Jersey, and Miss L. E. Palmer, of Spring Lake, Monmouth County, chairman of the W. P. U.; in his garden; with Gladys Craven, his accompanist (Mrs. Hemus), in front of their Asbury Park home and with Mrs. C. C. Burger, chairman of the W. P. U., at Asbury Park at Mrs. Burger's home.

This was another in the chain of noteworthy musical events with which Asbury Park and its neighboring sister

resort, Ocean Grove, has been favored during this present summer season.

Eleanor Patterson at the Pacific Expositions.

Eleanor Patterson, the American contralto, whose voice is spoken of as "in a class by itself," is westward bound for the expositions, where she is scheduled to appear in concert and oratorio, heading an immense trained chorus from Chicago.

Aside from her regular contract, the contralto will give several recitals in the Ohio Building at San Francisco, making one of these recitals (by request) of a purely patriotic nature, giving the "Star Spangled Banner" the place of honor. Our national air is sung by the contralto on every public occasion, and she has come to be closely identified with it. Miss Patterson has made her home in New York City for a number of years and loves the metropolis dearly, but she was born in the "Buckeye" State, hence the selection of the Ohio Building for recital work.



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KREISLER—I consider Mr. Artur Argiewicz a splendid violinist of highly artistic attainments and a superior teacher, under whose guidance advanced pupils as well as beginners are sure to make rapid strides musically as well as violinistically. (Signed) FRITZ KREISLER.

GODOWSKY—It is a privilege and a pleasure to an artist to propagate that which is true and good in art. As Mr. Artur Argiewicz has superior talent, great knowledge and full sense of responsibility, he fulfills all the highest requirements of a great artist. As a teacher, he is ideal. (Signed) LEOPOLD GODOWSKY.

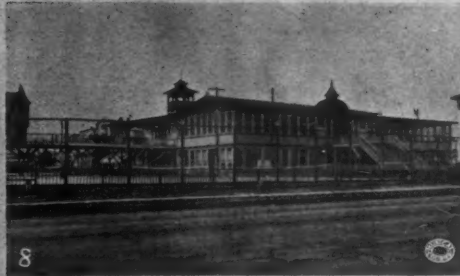
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Apfopos of the big State of Ohio and its big people, the contralto's birthplace may account in some degree for the big range of a phenomenally big voice, with six feet of height to carry it. As one paper puts it: "Miss Patterson has been described as six feet of contralto voice. She is just six feet tall in her stockings, and her splendid voice seems to find heights and depths thereby."

Miss Patterson's trip to the California expositions is the delightful wind up of a highly successful concert tour of the West and Middle West, extending over five months. Criticism on every occasion has been most flattering, and the remarkable three octave range of a pure contralto voice has attracted much attention. As several of the Western papers have said: "A phenomenal voice, absolutely in a class by itself."

"May I read you my new Christmas poem?"

"Yes, if you'll let me play you my new Christmas cantata."—Fliegende Blätter.



HOW PERCY HEMUS' ASBURY PARK CONCERT WAS FEATURED.

(1) Mrs. C. C. Burger, chairman of Women's Political Union of Asbury Park, and Percy Hemus; taken at Mrs. Burger's home. (2) One of the Bradley columns used by the ladies in advertising the Hemus concert. About fifty of these columns were used. (3) Dr. Sarah Wardell driving her automobile. Hundreds of cars had a picture of Hemus on the wind shield. (4) Percy Hemus in his garden at Asbury Park. (5) Gladys Craven (Mrs. Hemus) and the baritone at their house in Asbury Park. (6) The Votes for Women Booth on the boardwalk at Asbury Park. (7) From left to right: Mina C. Van Winkle, president of Women's Political Union of New Jersey; Percy Hemus; Miss L. E. Palmer, of Spring Lake, Monmouth County chairman of Women's Political Union. (8) Asbury Park Beach Auditorium, where the Hemus concert was given.

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Marie Sundelius Interviewed.

Marie Sundelius, the charming Swedish soprano, whom concert goers have come to admire on account of her pleasing personality and wide resources in the art of song, has been endeavoring to spend a summer of absolute rest, but has not been able to do so as yet. The writer had been trying to obtain an interview from Mme. Sundelius for the past several weeks, but as her home city, Boston, was his only point of attack, he had to be satisfied with occasional glimpses of the artist while she hurried through the

tance to artists, namely, engagements. The matter apparently had been happily settled, too. Of course this writer wanted to learn all about the tour with the Minneapolis Symphony Orchestra, which occurred last April and May, and in which Marie Sundelius more than distinguished herself from the start to the finish, so questions were resorted to.

"Oh, yes, it was one of the most delightful trips I have ever had. Imagine, we had sixty appearances during the two months and traveled back and forth through thirteen States. . . . But, you know, it was just like one long continuous picnic. We traveled in our own private car, and there was Alma Beck (the contralto) and I, who had a large drawing room all to ourselves and really every comfort that any one could have desired. You ask if so many appearances were not trying on our voices. Why, no! It was just ideal.

"Having to sing to a different audience nearly every evening is extremely interesting and I enjoy it immensely, for, you know, I always feel and know that here are new people, new conditions and new requirements, and I just try my level best to fulfill their every expectation, and then if I see or feel that they really have no particular expectations for me, then it is so interesting to try and surprise them in an enjoyable way. It certainly is a valuable training for one's versatility, and I think it helps a concert artist as much as anything else. Before I accepted the engagement with Conductor Emil Oberhoffer many of my friends tried to persuade me not to take it on account of the apparent strenuousness of the tour, but I only laughed at them and told them I was sure it would not have any bad effects. Why, I really think that it was an ideal vacation for me."

This list of enjoyable adventures, as Mme. Sundelius is pleased to call them, was followed immediately after the termination of the Minneapolis Orchestra tour by her journey to the Pacific Coast and her subsequent appearance as the principal soloist in the festival which was given by the United Swedish Singers of the West Coast. The festival comprised three concerts, one of which was given in the Civic Auditorium at San Francisco, another in Festival Hall on the Panama-Pacific Exposition grounds, and the other in the Oakland Auditorium. This appearance of Mme. Sundelius among her fellow countrymen was one of the important events of the musical activities of the Exposition, and it is little to be wondered at, that her success was so eminent on the occasion. She was feted by the association in splendid style. Her return trip to the East was interrupted with frequent stopovers at points of interest. Among these, which the young soprano seems to have enjoyed best, was a ten day stay at the Overland Orchard Ranch in Oregon. There were many interesting and amusing experiences encountered here, so it seems, however, a note of these would constitute a whole story in itself, so possibly it is better to save this until some future time.

One amusing detail that happened on her trip to San Francisco in the company of Laura Littlefield, the soprano, and Dr. Davidson, the organist, is rather too good to keep, however. It happened that in the coach in which Mme. Sundelius was traveling was a quaint little old woman, also on her way to the Exposition. She became acquainted with the party, and it developed that she was the mother of Art. Smith, better known around the Exposition grounds as the bird man, who has thrilled the hearts of all who have seen him by his daring feats in midair. Upon learning that the mother of the aeronaut lived in one of the Wisconsin cities where she had appeared with the Minneapolis Orchestra but a few weeks before, Mme. Sundelius asked



MARIE SUNDELIUS.

"Hub" on her way to and from business meetings in preparation for the forthcoming season.

The last attempt, however, found Dame Fortune smiling upon the MUSICAL COURIER representative and he arrived early one afternoon recently at the "Swedish Song Bird's" attractive home in Brookline, to find his interesting hostess patiently awaiting him.

She had just returned from New York, where she had been called by her manager, Gertrude F. Cowen, to hear about matters which are always of such delightful impor-



MME. SUNDELIUS WITH A GROUP OF THE UNITED SWEDISH SINGERS OF THE WEST COAST ON A TOUR OF INSPECTION IN THE EXPOSITION GROUNDS. Sweden's Exposition Building in the background.

MME. SUNDELIUS AND EMIL OBERHOFFER. Snapped in front of the Minneapolis Auditorium, where she appeared with the Minneapolis Symphony Orchestra in the Grand Festival Concert last June.

MME. SUNDELIUS (LEFT) AND LAURA LITTLEFIELD, THE BOSTON SOPRANO. Snapped in the Colorado Grand Canon.

her if by chance she had attended the concert, to which the old lady answered: "No; those there music shows have to be pretty good before they ever get me to go and hear them." The joke was on but one person, and she persisted in taking it in the same good natured way that she so admirably takes all the experiences of her art.

Back in the East, Mme. Sundelius has been trying to spend as much time as possible in her favorite retreat in the Maine woods. She happened to be at Bridgton, Me., in time to attend the recent Saco Valley Festival, at which she appeared as soloist in the first and second festival. She pronounced the third festival to be a signal success, and has fine words of praise to offer for the management and conductor of this Maine musical undertaking.

Mme. Sundelius is to enjoy one of the busiest seasons she has had in her whole career next year, and she is at present engaged daily in the preparation of the forthcoming repertoire. The score of Enrico Bossi's "Johanna D'Arc" was noticed on the piano in her studio and to this soprano will fall the principal role in this work when it is given by the Oratorio Society of New York next December at Carnegie Hall on the occasion of its American premiere. This will be her second engagement with this oratorio society. Another second appearance will be at the Worcester Festival in September. A booking with the Haarlem Philharmonic Society will mark another New York appearance for the coming season, and five joint recitals with Emilio de Gogorza are among the engagements which go to make up the long list which falls to her lot in the coming season.

More Witek Notices.

Following a tour of the Boston Symphony Orchestra, when the concertmaster, Anton Witek, was soloist, these notices were printed in the papers of four prominent cities:

"Mr. Witek is a violinist of the very first rank, and in addition to possessing a flawless technic, he is a thorough artist."—The Sun, Baltimore.

"Mr. Witek is an accomplished violinist of a very high order. There is poetic sympathy in his interpretation which appeals strongly to those who keep the beauties of the music above the personality of the performer. Especially is he effective in the artistic manner in which he turns from one movement to another with a grace and skill that is rare except in the best of violinists. His number was Wieniawski's concerto in D minor, No. 2, for violin and orchestra, and it was easily the leading feature of a brilliant program."—Washington Post.

"As the central figure in an extremely beautiful concert given at the Academy of Music last evening by the Boston Symphony Orchestra, Anton Witek scored a pronounced success and added another laurel to his crown as a virtuoso. He was heard in the solo part of Brahms' concerto in D major, for violin and orchestra, an exquisite work, written for Josef Joachim, and dedicated to him by the composer as a mark of personal friendship.

"Witek gave a masterly rendering, broad in interpretation, subtle in phrasing, which brought him thunders of applause at the end of each part and many recalls at the conclusion of his performance."—Philadelphia Record.

"Mr. Witek, the concertmaster, made the concert more notable by giving a superb performance of Tchaikowsky's titanic concerto in D major, a feat the more overpowering for the corresponding virtuosity and emotional furor of conductor and orchestra, who here appear as associate soloists. How many of the heralded virtuosos could have duplicated the masterful performance Mr. Witek gave of this terrific work? It was the playing of a sovereign technician, a scholar, a spirited and imaginative interpreter. In the passion and abandon of bravura, in pyrotechnic flights, in the difficult cadenzas, and particularly in the noble song of the slow movement, in which Tchaikowsky avoids the banality that in other evil moments has beset him, Mr. Witek distinguished himself and brought glory to the orchestra of which he is a member."—Boston Globe.

Dallas Choral Clubs Engage Prominent Artists.

Dallas, Tex., August 2, 1915.

The season of 1915-16 promises to be one of unusual interest to the Dallas musical public. The Mozart and Schubert Choral Clubs have secured some eminent artists to appear at intervals during the winter months.

Beginning November 5, the course will include Reed Miller, tenor, accompanied by Nevada van der Veer, contralto. January 12, Geraldine Farrar, soprano of the Metropolitan Opera House, is scheduled to appear. In February, Maud Powell will be the soloist, and in March Reinald Werrenrath, the baritone. These are to appear with the Mozart Choral Club, of which Earle D. Behrends is director.

Beginning its fifth season of concerts, the Schubert Choral Club, under the direction of Harriett Bacon McDonald, will favor us with the following artists: John McCormack, the Irish tenor, December 7; Yvonne de Tré-

ville, soprano, February 7, and the Zoellner Quartet, which closes the series on April 25, 1916.

Plans are also under consideration by the Chamber of Commerce to bring Mary Garden here in December.

ROSE H. TOBIAS.

Helen Frances Chase Delights

Audience at Schroon Lake.

While attempting to spend a restful summer at Schroon Lake, Adirondack Mountains, Helen Frances Chase, the New York coach and accompanist, was so much in demand that she was obliged to give an entire program in the Assembly Hall. On this occasion a large and enthusiastic audience showed appreciation by such continued applause that Miss Chase was compelled to respond with several encores. Her rendition of the Liszt etude in D flat was

HELEN FRANCES CHASE PREPARING TO TAKE HER DAILY EXERCISE.



HELEN FRANCES CHASE AND FRIENDS AT SCHROON LAKE.

one long to be remembered.

Miss Chase was urged to remain at the lake to participate in a concert given by well known artists Tuesday, August 10, at Grove Point Hotel, but previous plans made this impossible. Needless to say, this caused great disappointment to those who were anticipating the pleasure of hearing her again. The accompanying pictures make one forget how confined Miss Chase is to inside professional work for so many months during the year.

Miss Chase will arrive in New York September 1, to assist Arthur Hammerstein in the production of the new opera "Elaine."

Young Pianist Learns Cooking.

Florence Larrabee, the pianist, after a visit to her home in Petersburg, Va., is spending the summer with her mother at Lake Chautauqua, N. Y. Instead of spending hours each day in piano practice, the young American virtuoso is taking daily lessons in cooking at the Chautauqua branch of the Columbia University department of domestic science.

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Maverick Folk-Feast.

In unique rustic form, a booklet has been received at the office of the MUSICAL COURIER, which has the following interesting contents:

"In a shut-in valley between the villages of West Hurley and Woodstock, Ulster County, New York, nestled in the lower ridges of the Catskills, is a colony of artists and musicians that would now call itself to your attention.

"The colony is known as the Maverick, and is headed by Hervey White, novelist and poet, author of some dozen published volumes, and editor and owner of 'The White Hawk,' a periodical of beauty and freedom that is now completing its fourth successful year.

"Occupying the modest cottages of this settlement during the last ten years has been a group of professional musicians of the highest order. . . . Paul Kéfer and Horace Britt, well known cellists in New York and all Eastern cities; Pierre Henrotte and John Grolle, violinists, and Marguerite Hobart and Maria Mieler-Norodny, sopranos, are the most permanent of the number. From time to time these have given recitals in the village of Woodstock, until the Maverick Quartet or any soloist or group coming from the Maverick has established a reputation throughout the community for the highest grade of classical productions.

"Building on this reputation of the past, the colony is now coming forth with a long cherished plan, namely to establish an open air theatre with a permanent orchestra, and company of actors and dancers, that will give its own entertainments and serve as a nucleus to attract other musicians, artists and composers who will come here to try out their new productions, or repeat those adapted to the open air.

"In accordance with this plan such noted artists as Jean Sibelius, Reinhold Gliere, Arthur Nevin, Henry F. Gilbert, among the composers; Anna Pavlowa, Lada, among the dancers; Edwin Markham and Ivan Norodny, among the writers; Birge Harrison and Dewing Woodward, among the painters, have been glad to offer the influence of their names.

"Acting on this, the Maverick has constructed a theatre in a side-hill stone quarry overlooking the distant country. And the fields and groves below have been fitted up as spacious picnic grounds with accommodation for parking motor cars and carriages, with booths for refreshments, with water convenient, and everything that pleasure grounds can require to make them attractive and comfortable.

"The theatre with its rock acoustics, its great stage, its terrace for reserved seats, its pit and its galleries is a remarkable adaptation of natural advantages. Its decoration has been undertaken by two well known artists, Andrew Dasburg and H. L. MacFee, assisted by Llonka Karasz, whose poster work is attracting so much attention.

"But it is the aim to make this a center for the people of the community as well as a gathering place of artists. For this purpose the picnic grounds below the theatre but within sound of the music, have been arranged where, without interruption to the music lovers in the theatre itself, picnicking and visiting may go on, and this without cost to the visitor, but even to his possible profit, for each is being urged to bring some article to sell on his own account in the manner of a European fair. Thus visitors will be able to purchase sandwiches, cakes, fruits, confections for consumption on the grounds, or maple sugar, nuts, hand-made articles, for souvenirs of the place and the occasion. Of course the majority of the resident population will attend the performances. But there are some who will stay below with the children or for various reasons will not care to attend and these shall be as welcome as any and will enjoy the music and pageantry without expense.

"The first festival to which you are now invited will take place on Thursday, August 26, provided the day is fair (neither raining nor threatening rain) and in case it is not, on the following day or if that is rainy on the next.

"The entertainment will develop gradually from any time after 1 o'clock, by means of the booths the fair and some races and games till the call in the hillside is given to the theatre at 3.30, when the pageant will make ready its display. For the first year the pageant will be limited to the theatre, but it is hoped that the crowd will be a pageant in itself. The masquerade and fantasy of the fair will suggest this, and as there is to be fancy dress ball on the stage after the evening performance, many of the young people will come in costume, which they will wear, of course, throughout the afternoon and evening. Every one is urged to dress with comfort and without convention, and hot coats are especially tabooed. Even the orchestra will be urged to appear in negligee and it is hoped that all the audience will keep them in countenance by appearing in the same.

"The concert program will be announced later in detail; suffice to say now that there will be a pageant, then an overture, then solos, and other numbers, with songs and

pantomimes and ballet. An intermission will give much freedom for moving about.

"After the two hours of the concert will be a two hours of respite for eating and visiting and wandering about in the woods. Of course you will bring your own hamper or basket, and eat in the company of your friends. Tea and coffee, chocolate and milk will be on sale at the booths.

"At half-past seven or eight, with the full moon well up in the east, the company will be gathered for the second performance, of which the great dancer Lada will be the ruling genius. She will give a series of six interpretations of the music with the marvelous grace and talent of which she is mistress. She will have as accessories, the rugged wild surroundings of the stone quarry theatre, the banners and pageantry of the artists, and the picturesque audience, all behind the flare of flaming torches or in searchlights or colored lights if she desires. Overhead will be the moon and the night sky. The music will be of the quality she deserves. Leon Barzin will be the conductor, and Maria Mieler-Norodny will sing.

"The excellence of the artists, the enthusiasm of the audience, the picturesque setting in the hillside will be an experience you will never forget.

"The price of admission to the theatre is fifty cents for each performance; but in order to secure funds to partially meet the initial expense, as well as to insure those who desire comfortable seats at the last moment, a terraced section will be reserved at a dollar a seat. It is hoped, too, that many who wish to show patronage and interest will purchase these at an early date. Tickets are on sale at the postoffice at Woodstock, or, they may be ordered by mail, making checks payable to Hervey White.

"The costume ball on the great stage after the evening performance will be open to all and without additional charge. It is only urged that the dancers come in fancy dress to enhance the effect of carnival throughout the day."

Prof. R. de Roode Dead.

Prof. R. de Roode, aged eighty, for many years one of the best known musicians, critics, and instructors of music in the South, passed away last week at his home in Lexington, Ky. In addition to his pedagogical and critical work, Professor de Roode also played the organ for many years in church and was the proprietor of a music and instrument establishment.

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A Pittsburgh Soprano Who Is in Continual Demand.

Sue Harvard, the young Pittsburgh soprano, whose circle of popularity is becoming an ever widening one, is taking a three months' period of rest from public musical activity. A portion of this time has been spent in the metropolis and the remainder in the Adirondacks at Lake Placid, N. Y., where she is at present.

Directly upon her return to America last February and following closely upon a period of very strenuous work in Germany throughout last year, Miss Harvard found several alluring engagements waiting to be filled. Without any rest at all, she entered directly into a musical activity, which coming so closely upon her uninterrupted study in Europe, made great demands upon the young singer's seemingly unlimited stock of physical energy. Therefore at the end of the season, in view of the numerous pending engagements for next year, she decided to take this vacation in which to put herself fully in trim for the exacting demands of this coming season.

It was a rather flattering circumstance which occurred to Miss Harvard when she first returned to Pittsburgh in February, in that, without any solicitation on her part, the soprano was invited to accept the position of soloist at the Sixth United Presbyterian Church, one of the highest paid positions in the city. This position was assumed and it has been filled very creditably by her, which was a foregone conclusion.

Among Miss Harvard's important orchestral engagements last season were appearances with the Philharmonic Society of New York, Joseph Stransky, conductor, and with the Cincinnati Symphony Orchestra under the baton of Dr. Ernst Kunwald.

In Utica, N. Y., last May she so pleased the music lovers of that city that a return engagement was immediately arranged for October, when she will sing also in Ilion, a large town in the vicinity of Utica. Miss Harvard will fill a third return engagement at Mansfield, Ohio, and a second at Johnston, Pa., next season. Her numerous bookings pending for next season include appearances in recital, oratorio and orchestra.

Miss Harvard says that she has no operatic aspirations, but that she prefers the more subtly artistic field of concert, recital and oratorio.

At present she is her own manager, having been inspired to a great degree to this by her fellow townsman, Christine Miller, who has so thoroughly proved what an artist, if she have the ability in this direction and the desire, may do for herself in this capacity.

If personality counts also for a great deal in the success of a young artist, then Miss Harvard has this very

strong point in her favor, for she is not only exceptionally pleasing to look upon, but magnetic and altogether winsome in manner.

This young Pittsburgh vocalist has had the encouragement of many singers and musicians of note, who have prophesied for her a career leading to the very top of the artistic ladder. It is to be hoped that Miss Harvard



SUE HARVARD.

will decide to appear in a New York recital at a not far distant date.

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Renard, the vocal teacher, at Lake Hopatcong, N. J. They are spending their entire summer in this attractive spot, with frequent visits to the city.

Von Ende Pupils' Success.

A concert for the benefit of the Fresh Air Fund, at Norwich, N. Y., had among the participants Bessie Riesberg, violinist, pupil at the von Ende School of Music, New York. Of her playing, the Norwich Sun said next day:

"Bessie Riesberg, violinist, of New York, who comes of the fourth generation of Norwich people, opened and closed the program with pieces by Delibes, Bohm, Beethoven and Macmillen. She has much talent and is very prepossessing and modest in appearance, playing with both 'ginger' and expression. In consequence she had to play encores."

The young girl, who is eighteen years of age, also plays frequently at the Episcopal Church, of Norwich, N. Y., where there is an excellent vested choir, which this summer is under the direction of her father, F. W. Riesberg. The summer home of the family is in that picturesque town. She and her sister, Frederika, vary their musical activities by singing in this choir as well.

Playwright—I don't know where to find a plot.
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THE DUTCH DIVA—JULIA CULP.

A STUDY.

By EDWARD MARYON.

If vibration is the source of life, and color is its visible manifestation, Holland glows with the supreme spirit of genius, in the philosophy of Erasmus, in the canvases of Van der Weyden, the Van Dycks, Quentin Matsys, Franz Hals, Rembrandt and in the almost legendary deeds of her colonists, in the works of her writers and poets, and in the marvelously intensive cultivation of her gardens and fields. Has not this "little-big" country, so small on the map, so large in effort, been beautifully christened "Tulip Land," and has not the charm of our own gifted painter, George Hitchcock, permanently identified its right to this poetic naming, identifying himself, too, with its riot of rich coloring to have earned the sobriquet of "Tulip Hitchcock" among his brethren of the brush? Not only has he given us the brilliant perfection of Holland's flower fields and countryside, but also the flower of girlhood and womanhood in all the picturesque coloring and charm of Holland's curious, characteristic and historic costumes, and in his penetrating psychology of Holland's faces and forms. Such is the wonderful fairyland of Julia Culp, inimitable singer of the world's most inspired songs.

With a warmth of imagination ripening into an impressionable and richly gifted womanhood with a voix chaude comme une nuit d'été de Java, it is apparent so much of the brilliant coloring of Dutch flower fields, Dutch costumes, and the warmth of those generous blonde types of humanity common to this favored land appear, in the limpid, liquid tones of her voice. When Culp sings a scale it is like visualizing the best notes of the nightingale; the rich, redolent quality is there, and surpasses the winged night singing troubadour of poet and lover, because out of the darkness comes to the hearer's imagination all the sensuous coloring of the East, all the pale, delicate spring tints of the West, which the shimmering fields of Holland dazzlingly express in tulip time.

Mme. Culp came to this country three seasons ago. Her friends, fully aware of the tonal treasure to be confided to

the American public, wisely selected a chaperonne at once an artist herself, as well as impresaria, and fully justified by experience and character to guide the destinies of a world voice to the most exalted place in our concert halls. Therefore when Mme. Culp stepped before an initial audience in Carnegie Hall, the preliminaries had been so excellently arranged that, socially and musically, all New York was represented. The success was immediate, emphatic and enduring; this eclectic gathering had been positively spellbound by one of the century's most cultured and phenomenal voices. Since that selected audience grew enthusiastic, no accident and no unfulfilled hope has caused one blemish to mar Julia Culp's artistic career, and, as H. E. Krehbiel wrote in January 6 of this year, "There are today few living singers who could have rivaled her mastery over tone color," and certainly none living can surpass it.

Now let us briefly analyze the cause and effect of her powerful fascination over her audiences.

When Julia Culp enters a concert hall the first impression is that a presence quite removed from the typical concert artist comes toward us. There is nothing of conscious superiority in her demeanor—on the contrary, all is simple grace and artless charm. There is nothing that shocks, or that calls for criticism which mars the extreme womanliness and classic proportions of the figure before us. When the powerful magnetism of her personality envelops the audience, as she answers to the applause which greets her from fellow artist, critic and music lover alike, an ineffable smile very slowly steals over her features, culminating in a radiant expression of sincere pleasure and grateful satisfaction, which season after season of unrivaled triumphs, have failed to rob from the artist's heart or to surfeit her finer emotions. A hush comes over the auditorium. There are no signs of nervous apprehension, no cynical expectancy, no curious "to be or not to be" look on any face anywhere, and these signs are oftentimes prevalent; for both those who are her constant supporters are

quite sure of the art feast in store for them, and the newcomer is, too, for Culp's just reputation is secure and can be summed up in these words—Julia Culp never disappointed her audience. A few chords from the piano, and without any effort that could disturb the charm of mood already claiming her hearers, Julia Culp's voice floats out enveloping, enchanting and uplifting those communicating at this supreme sacrament of song. All the gamut of the emotions are played upon by this beautiful singer, and, enthralled, the soul of a multitude of people is entirely satisfied. There is no sensation of limitation anywhere to break the enchantment. The voice, a rounded, radiant star of tone, floats domelike in space. A complete sense of elevated satisfaction contains the entranced listener, and one realizes this rare fact in art has been manifested, that, no matter how far the creation of the poet and composer has inspired both the singer and the listener, the Dutch diva could carry us still farther into the diviner airs of musicland, and, like some sibyl of Attic times, some Hypatia of neoclassic lore, Julia Culp, if some future master musician created still greater masterpieces in song, could carry us on the iridescent waves of her supernal voice still farther and farther into the infinite. Such completely supreme artistry is rarely evidenced in a generation, and ours is the richer and more perfect of possessing Culp's heaven born gift in all its unrivaled beauty and power.

Adelaide Lander Gives Informal Musicales.

An informal musicale was given recently by Adelaide Lander, the New York vocal teacher, at her attractive studio in the St. George Apartments, 223 East Seventeenth street, New York, in which several of her pupils participated. Among these were: Anna Hager, dramatic soprano; Betty Lee, coloratura soprano, and Lena Corbin Faurey, a leading soprano, of Springfield, Mass.

Good voices, developed by a perfectly sane and reliable method and directed by singers of splendid musicianship, made the program an especially interesting and enjoyable one. It is characteristic of Miss Lander's pupils that whether they sing operatic arias, chansons, Lieder, or songs in English, there is no attempt at any other than a purely musical effect. A splendid pronunciation as well as enunciation of the text, whichever the language, is a conspicuous feature of the singing of her pupils; likewise a free and easy production and a noteworthy interpretation of the spirit of the work.

Dancing followed the program.

Whitehill at the Wheel.

Clarence Whitehill traveled through California in June and while en tour this photograph was taken of the basso at the wheel.

Mr. Whitehill has been the guest of the San Francisco Bohemian Club and he created also the role of Apollo in



CLARENCE WHITEHILL IN CALIFORNIA.

the music drama of that name at the club's recently given grove play.

Louis Bachner Guest of Christian Sinding.

After an unusually busy season Louis Bachner, the well known Berlin vocal instructor, has gone to Norway to spend his vacation with Christian Sinding, the famous Norwegian composer. Sinding has his summer home at Aasgaardstrand on the Kristiania Fjord. Bachner, as it will be remembered, took over the Frank King Clark class after the latter's death last October and has had a remarkable success in his vocal work during the past season. He will return to Berlin early the coming season in time to give finishing touches to a number of his artist-pupils before they enter on their engagements at various German opera houses. Among these is Giese Bund, the well known Vienna operetta star, who is a pupil of Bachner, and who has signed a year's contract for the coming season with the Theater des Westens in Berlin. Giese Bund will create the leading roles in several light operas, which are to have their premieres on that stage during the coming winter.

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Mme. Schnitzer to Play**Return Engagement at Rochester.**

Germaine Schnitzer, the pianist, has been engaged by the Tuesday Morning Club of Rochester, N. Y., for a return engagement, Tuesday, December 14.

In the accompanying picture Mme. Schnitzer is seen before her summer cottage in Edgemere, L. I., in her most



GERMAINE SCHNITZER AND GERALD HENRY (3 Weeks Old).

recent role of mother to Gerald Henry, three weeks old at the time the picture was taken.

"Coming Into His Own."

Under the above caption, the Covina, Cal., Argus not long ago printed this about L. E. Behymer, the versatile and successful impresario of Los Angeles:

"It has been a long struggle for L. E. Behymer in Los Angeles. More than any other person in California has he been responsible for the wonderful successes in music which have accompanied the 1915 entertainments, and these successes would not have been possible if Behymer had not pioneered through many lean musical years in that fast growing, careless nonesthetic city. Miss Los Angeles in her blooming youth, that is to say, in her teens, was not musical. She was busy growing and becoming more beautiful, and art was something for the nebulous future. Behymer worked steadily through those years, and waited for the time when Los Angeles would turn her mind to music.

"And, as a result of this waiting and working, he built up a musical foundation on the Pacific Coast which made it possible for him to appeal to the grand opera stars, and to make his appeal felt. A few years ago, many, if not all, of the great virtuosos were of the opinion that musical America was bounded on the west by Chicago. Behymer bridged the gap that lies across the great American desert, and made it possible for us each winter to hear the great ones of music in his philharmonic courses.

"His triumph in the Shrine Auditorium in arranging the great competitive choruses last Sunday, when 5,000 people were thrilled by the exquisite numbers, was not only his triumph but the triumph of a musically educated southland. While the thousands were cheering that great diva, Schumann-Heink, herself now a loved dweller with us, the

editor of this paper was thinking of the praise that should be given, and will be given, to L. E. Behymer, who was a dreamer of dreams, and who has come to the place where he can say that his dreams have come true."

Mrs. McConnell's Informal Musicales.

On Thursday evening, August 19, Minnie M. McConnell, singing teacher and founder of the McConnell Vocal Trio, gave an informal musicale at her residence, 204 Cathedral Parkway, New York, in honor of her daughter Marie, the coloratura soprano, who will leave in a short time for a tour of thirty-three weeks with the De Koven Opera Company, singing the role of Annabel in "Robin Hood," as well as being understudy for Maid Marian.

The charming hostess prepared an interesting musical program. Marie McConnell sang "Frag und Antwort," Eugen Haile; "When a Maiden Weds," De Koven; "Forest Song," De Koven, and "The Swallows," Del'Acqua, responding with two encores. Harriet McConnell's numbers were "Die Krähe," Schubert; "Widmung," Schumann; "From Out Thine Eyes My Songs Are Flowing," Ries, and "Arioso," from "Joan of Arc," Bemberg.

The McConnell Vocal Trio sang several selections, delighting all present by the excellence of its tone color and ensemble. After the musical program, refreshments were served and an informal social good time was participated in by all.

A Close Joke—Moth Balls as Voice Preservers.

Friends of Grace Renée Close, the popular mezzo-soprano, tell this story at her expense: While waiting to have some purchases wrapped at a drug store in Louisville, where she was appearing in recital, she happened to see what she supposed was a bowl of creamed almonds, of which she is particularly fond.

"Are these fresh?" she asked the clerk, and he, thinking that she referred to some chocolates near by, replied: "Yes, ma'am, just help yourself."

Not until one had found its way to her mouth did she discover that the creamed almond was—a moth ball.

Middleton, Althouse and the New York Building.

These two visitors at the Panama-Pacific International Exposition at San Francisco, Cal., are Arthur Middleton, basso, and Paul Althouse, tenor, as may be seen from the accompanying snapshot, taken in front of the New York



ARTHUR MIDDLETON AND PAUL ALTHOUSE IN FRONT OF THE NEW YORK BUILDING AT SAN FRANCISCO EXPOSITION.

Building. The two members of the Metropolitan Opera Company have been singing in California and otherwise enjoying themselves at the Exposition.

"Why is your daughter taking lessons on the violin? Has she shown a special aptitude for the violin?"

"No, but every girl has to take lessons on something, doesn't she?"—Newark, N. J., Star.

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Anent Julia Heinrich's Metropolitan Engagement.

The engagement of Julia Heinrich by the Metropolitan Opera Company is due to the unsettled conditions in Germany caused by the war. Miss Heinrich had signed a three year contract with the management of the Stadt Theatre in Hamburg, which was to begin last September.



JULIA HEINRICH.

She was to sing Fidelio, Elsa, Elizabeth, Sieglinde, Santuzza and Pamina, all roles in which she had already appeared as "guest" at the Stadt Theatre; the outbreak of the war, however, made it impracticable for her to remain in Germany. Though she reached America late in the season, she made many recital appearances, two of them in New York. The manner in which her art had ripened in her six years' absence, the increased loveliness of her voice, the charm of her phrasing, and the general developing of her interpretative powers moved her critics to unanimous expressions of praise.

Miss Heinrich was heard in Boston and Philadelphia in recital and in concert with John McCormack in Providence, and with Pasquale Amato in Springfield, appearing also as Marguerite in "The Damnation of Faust" at the Bridgeport Festival and Lydia in "Quo Vadis" at the Springfield Festival. She quickly attracted the attention of General Manager Giulio Gatti-Casazza, of the Metropolitan Opera Company, who promptly engaged her for the entire season 1915-1916 during which time she will be heard in many of the roles in which she won fame in Germany.

Charles Bowes and Artist-Pupil Give Joint Recital

After completing a very successful month as soloist at Chautauqua, Charles Bowes, the basso and teacher of 600 Madison avenue, New York, with his artist-pupil, Ruth Cunningham, before returning to the metropolis were heard in joint recital at Meadville, Pa. The Meadville Tribune-Republican of August 9, had the following to say:

"Miss Cunningham's voice . . . is very clear and strong in the upper register as well as full and round and musical in the lower tones, and all through her range she shows fine coloring and perfect command.

"Mr. Bowes is widely known as a teacher of voice and a professional singer. His bass is deep and pure and has

great volume, and his part of the program was appreciated as an unusual treat."

A New Philadelphia Movement.

A movement has been started in Philadelphia for the purpose of erecting a building suitable for fine arts. At a meeting of the Art Alliance, Walnut street, facing Rittenhouse Square, was selected as the most suitable site. The object is to foster the best in the arts in Philadelphia. The charter members are Mrs. Cornelius Stevenson, Violette Oakley, Mrs. Edward T. Stotesbury and Emily Sartain, president of the Philadelphia School of Design for Women. David Bispham, the well known baritone, who is a native of Philadelphia, has given some valuable suggestions to those interested in the matter, and it is stated that already two gentlemen have given \$30,000 each toward the purchase of a site for the building, which will contain an auditorium seating four hundred and fifty persons, also a restaurant and a club room.

In order to guarantee the standard of the art to be presented a committee of each art is being formed in Philadelphia for the professional dramatic productions, concerts and exhibits, which will be given in the concert hall, theatre and art gallery. The committees so far formed are as follows:

Architecture and Interior Decoration.—M. D. Medary,

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Music.—Mrs. Leopold Stokowski (Olga Samaroff), chairman; Leopold Stokowski, Nicholas Dauty.

Drama.—Mrs. W. Yorke Stevenson, chairman; Mrs. Otis Skinner, J. Howard Reber, Felix E. Schelling (chairman Shakespeare Memorial Committee), Henry Le Barre Jayne (president University Extension and Drama League), Dr. Hugh A. Clarke, Camille W. Zeckwer (Zeckwer Academy of Music), Gertrude Ely, Mrs. Leopold Stokowski, George Dallas Dixon, Mrs. Samuel W. Cooper, Samuel W. Cooper, Agnes M. Starr, Henry Gordon Thunder (conductor of Choral Society), Samuel S. Fleisher, Mrs. Frederick W. Abbott (president Matinee Music Club), James Francis Cooke (editor of the Etude), Harrison S. Morris (president Contemporary Club), Matthew F. Maury (secretary Savoy Opera Company), Mrs. John B. Roberts (president Browning Society), Mrs. Charles L. Mitchell, Mrs. Duncan Campbell, Mrs. John Sellers Bancroft, Mrs. Austin Heckscher (president Philadelphia Operatic Society), Wassili Lepa (conductor Philadelphia Operatic Club), Reuben Windisch (president Fortnightly Club), Jasper Y. Brinton, Mrs. Jasper Y. Brinton, Mr. S. P. Wetherill, Mrs. J. H. Mullinier (president Three Arts Club), John H. Ingham, J. Howard Reber, Mrs. George W. Stewart (president Philadelphia Music Club), Mrs. W. Yorke Stevenson (president Plays and Players Club),

Nicholas Dauty (president Musical Art Club), John Luther Long, Mrs. C. Shillard-Smith, Robert R. Logan, Henry B. Schaffer, Mrs. Otis Skinner, Harriet Sartain (president Plastic Club).

Members of the temporary board of directors are: Mrs. Edward T. Stotesbury, Mrs. Leopold Stokowski, Violet Oakley, Felix Schelling, Mrs. W. Yorke Stevenson.

Rudolph Reuter Is Visiting the West Coast.

The Chicago pianist, Rudolph Reuter, evidently takes his vacation just as seriously as his music, concluding by the thoroughness with which he visits a country and district. With facility he manages to pick out some place in almost every town or beach resort where he can practice every morning to his heart's content. Mr. Reuter is traveling now from place to place on the Pacific Coast. He was a guest at the Bohemian Club's Grove Play, where he met other musical, literary and otherwise artistic lights from all over the country. Mr. Reuter is now in Los Angeles. San Diego and numerous other places will be visited and he will be back in Chicago early in September.

Dedicated to Thuel Burnham.

When Thuel Burnham made his debut in London he won many warm friends, among them the Comtesse de Bremond, herself a very gifted woman, author of "The World of Music," "Great Virtuosi," "Sonnets and Love Poems," and other works.

She dedicated a charming little volume, "Love Letters in Verse," to Burnham, and among the lyrics, the following is to be commended for pure beauty of style:

He touched the keys—and melody a-start
Became a sentient thing—a singing part
Of that which is, and all that might have been
In the unwritten score we call the heart.

One melody woke to the other's bliss
And softly sighed in sweet amazement—what's this;
The other answered in a rapturous chord—
'Tis that which mortals call a lover's kiss.



THUEL BURNHAM AT FONTAINEBLEAU, FRANCE.

The accompanying snapshot was taken in the Gardens of Fontainebleau.

The Worcester (Mass.) Gazette recently had a paragraph about "Canned Music for Entrenched Soldiers." There is a lot of music we should like to can.—Exchange.

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Hugh Allan Adds to His Achievements.

Hugh Allan seems to be spending his summer in winning new laurels in the Far West.

Following his appearance at the big Booster concert at Los Angeles, August 2, at the request of Mme. Schumann-Heink, his success was described as follows by the Los Angeles Examiner, of August 3:

"In his mellifluous terms and voice, Mr. Hitchcock introduced the noted baritone, Hugh Allan, a young American just returned from Europe, where he obtained the highest reputation; he is a friend of Mme. Schumann-Heink's, and she stood close to the stage entrance listening with high appreciation while he sang the prologue to 'Pagliacci' with a rare intensity, and combined accuracy and interpretative qualities. Though not in costume and without scenery, Mr. Allan made the number intensely dramatic performance of his rare understanding."

The San Diego Union, of Saturday morning, July 31, devotes nearly a column to the baritone's triumph in that city, from which a part is herewith quoted:

"An ovation such as has fallen to the lot of few singers in San Diego to receive was the reward of James Hugh Allan, baritone, for his concert at the Spreckels music pavilion in the Exposition grounds last night. Allan is claimed by San Diego as its own, having sung and taught here for a period of two years about seven or eight years ago. That was before he went abroad."

"After Allan had concluded his scheduled program, the crowd, which numbered more than two thousand persons, passed as close to the platform as it could, clapping and calling for more songs. The singer responded with six encores, stopping only because he had exhausted his repertoire of songs which he could sing from memory and because he had no extra music with him."

"It was a genuine and remarkable demonstration of admiration from Allan's friends and a tribute to his art, the like of which would have warmed the heart of any singer."

"Allan is a brilliant singer, with a warm and ingratiating personality which is reflected in his voice. His stage presence is easy and shows dramatic ability which should be greatly to his advantage in operatic work. His voice is smooth, sonorous, warm and of pleasing timbre. The range of his voice is much greater than that usually found in baritone, so much so that at one time he studied as a tenor. In one number last night Allan sang easily a pitch which sounded suspiciously like a high A flat."

"But the most gratifying feature of the singer's art was, to the reviewer, the mastery of that obstacle to the majority of American singers—distinctness of articulation. Even as far away as the little bridge on the southern edge of the Plaza de Panama every syllable that fell from Allan's lips could be heard clearly and distinctly, in his piano as well as his forte passages. More than one singer who boasts of a greater fame than does Allan could with profit follow his example in this regard. Noted baritones are not unknown who have mouthed and mumbled the cavatina from 'The Barber of Seville,' with which this singer last night aroused his audience to heights of enthusiasm by his clear cut enunciation."

Cincinnati Conservatory of Music Opera Scholarships.

The forthcoming musical season in Cincinnati will be characterized by a number of innovations, which include increased facilities for operatic training, presenting exceedingly attractive features. Prominent among these are a number of free scholarships for the training of fresh,

promising operatic voices offered by the Cincinnati Conservatory of Music, through the generosity of numerous friends and art patrons of the city. The scholarships are each for four years and include complete instruction and all living expenses, thus relieving the student of the financial strain which so frequently interferes with the development of talent. In addition to the voice training and interpretation of roles, the course as outlined for the members of the Conservatory School of Opera will include languages, action, stage craft, aesthetic dancing and all accessories. With its strong and representative faculty, its resources and prestige, its genuine artistic atmosphere and a student orchestra second to none in this country, the Cincinnati Conservatory of Music is in every sense equipped to maintain an operatic department of superior potency. The conservatory opera scholarships to be awarded by competition on September 8 and 9, the opening of the forty-ninth year of the institution, will be conferred only upon major talents and thus can but have a permanent influence for good on the general musical welfare of the country.

Dudley Buck on the Farm.

The accompanying picture shows one of the agreeable features of Dudley Buck's summer breathing spell. These



DUDLEY BUCK AND HIS CHILD AT NORTH SCITUATE.

two were caught by the camera at the farm at North Scituate, R. I.

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Salvatore de Stephano Soloist at Third "Hour of Music."

At the third of Juliana Cutting's series of musicales entitled "An Hour of Music," held at the Suffolk Hunt Club last Thursday, the leading soloist was Salvatore de Stephano, the brilliant young Italian harpist. The program, entirely in French, included also featured Madeleine D'Espino, soprano, and Paul Leyssac in French recitations.

Among the patronesses were Mrs. James L. Breese, Mrs. William P. Douglass, Mrs. George Barton French, Mrs. Harry Whitney McVickar, Mrs. Henry H. Rogers, Mrs. Lucien H. Tyng, Mrs. Louis T. Hoyt, Mrs. William D. Gulliver, Mrs. S. Parkman Shaw and Mrs. Rufus L. Patterson.

Music on Staten Island.

Marguerite Katscher's piano class gave a very successful recital at the Country Club, Staten Island, Saturday evening, August 7. The first part of the program was played by the children's class, who one and all showed the result of interested work and a competent teacher. Among the advanced pupils Charles Trout was especially good. Miss Katscher herself was also heard to advantage as soloist. A special feature was the singing of Sanford Bennett, the author of a well known book on "Old Age: Its Cause and Prevention." Mr. Bennett's voice is fresh and strong, despite his seventy-six years. Besides his solos a duet with Lorita Christian, who has a pure, fresh voice, was especially acceptable.

The favorite composers of the King of Bulgaria are Wagner and Offenbach.—New York Evening Post.

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WHY PAVLOWA POSED FOR MOVING PICTURES.

An Interesting Chat with Russia's Famous Dancer, Who Is to Be Seen on the Film This Coming Season When She Makes Her Moving Picture Debut as Fenella in "The Dumb Girl of Portici," a Spectacle Based on Auber's Opera, "Masaniello."

Anna Pavlowa has been called the greatest dancer among actresses and the greatest actress among dancers, so that she will have two arts to portray when she makes her debut in moving pictures this coming season.

The expenditure on the production is estimated to be very large. In addition to Pavlowa's company of nearly fifty dance artists, there will be a multi-tude of supernumeraries and a number of principals. In Chicago, where the picture is being produced, a special studio, for this

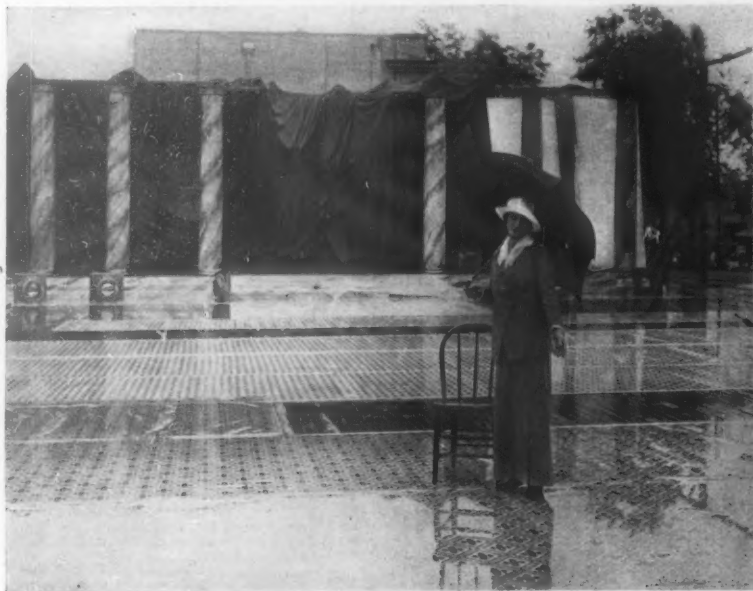
at the Metropolitan Opera House), it need not be retold in this account.

"Ever since I was old enough to know what the stage meant, I have been possessed of a desire to play the role of Fenella," Mme. Pavlowa recently remarked to a MUSICAL COURIER representative. "It always has been my one anticipation that I might some day be seen in a dramatization of Auber's great opera, for I realized that it offered great opportunities for pantomimic work. I often have

was 'Masaniello.' I was not over anxious to go into pictures, and I recall that I stipulated if I did consent to make a screen debut it would have to be as the dumb girl of Portici.

"I was not easily converted to picture work. During the past three or four years I have been approached many times by moving picture officials who were desirous of having me act in their films, but I labored under the impression that my advent into pictures would injure my other work. I had many discussions with my manager, Max Rabinoff, on this subject. He pointed out to me that there were innumerable centers in Europe and America in which I had never been seen because these places offered no facilities for my large production, and even in the cities where I had appeared there were many thousands of people who could not afford to pay the admissions I must necessarily charge in order to maintain such a large expense.

"After considerable thought I finally agreed with Mr. Rabinoff, and I accepted the offer of the Universal Film Company. Just what arrangements I made, financially, I do not think is of interest to the public. But it must have been quite tempting for me even to consider it. That suffices.



MME. PAVLOWA'S OPINION OF CHICAGO WEATHER CONDITIONS CAN BEST BE EXPRESSED IN RUSSIAN.



PAVLOWA DISCUSSING A NEW PIECE OF "BUSINESS" WITH THE PRODUCER AND AUTHOR.

picture only, has been erected by the Universal Film Company. It will take at least two months to complete the picture.

"The Dumb Girl of Portici," the play which has been chosen for the Pavlowa screen debut, is rich in opportunity for the pantomimist, and its highly dramatic and colorful story offers exquisite dance numbers for the star and her Ballet Russe. As the plot is taken from Auber's famous old opera, "Masaniello" (produced several times in this country at the old Academy of Music and once

wondered why it was that the moving picture companies have not seized upon the possibilities before now, for I know of no composition which offers such opportunities for this particular art as does 'Masaniello.' It is very dramatic and there is so much that can be done with it as a spectacle.

"When I visited Universal City some time ago, I was greatly interested in the wonderful facilities offered there for great productions, and so, when I was asked if I would do a picture, the first thought that came to my mind

"When the documents had been signed and the date agreed upon as to when my work should begin, I began to feel somewhat nervous and apprehensive as to how I would look in pictures. So I bought a camera and spent some of my idle time out in the country, where I had some of the members of my company take various photographs of me, in different poses. Some of these were very satisfactory; some were quite otherwise.

"I have been most interested in moving pictures ever since they came into vogue, and while I have never at-



KATHARINE GOODSON Season 1915-16 TOUR NOW BOOKING

Management: **Antonia Sawyer, Aeolian Hall, New York**

No woman pianist of her equipment has appeared before a Columbus audience in memory of younger concert-goers.—*Columbus Citizen*, March 10, 1915.
The wonderful playing of Katharine Goodson was a revelation to the audience and she received an ovation.—*Cincinnati Tribune*, March 12, 1915.

KNABE PIANO

tended a moving picture exhibition, yet I have read a great deal about them and have wondered just how double exposures, 'close ups' and all those other things were made.

"Since I started to work for the Universal I have learned a great deal more about them and I am beginning to get very curious to know just how I shall look when this first picture is released. I imagine it must make one



PAVLOVA'S BEST PICTURE.

feel rather uncanny to sit and see one's self moving about and I am beginning to wonder whether I will like it or not.

"The work is very enjoyable and I find that the time slips away almost too soon. Everyone seems to be interested in trying to make my work comfortable and I am certain that I have formed a real affection for a work which until now always seemed to be very foreign to me and to my nature."

The Dethiers Preparing Interesting Programs.

Believing the old saying that "no play makes Jack a dull boy," Gaston and Edouard Dethier are giving their entire days to play during their summer stay at Sunapee, N. H. The forenoons they spend in "playing" their respective instruments, the piano and violin, and in the afternoon comes the real work, when armed with tennis raquets or golf sticks, they alternate between the courts and the links.

"We manage to keep busy," said Edouard Dethier in a recent letter to his representatives, the Musicians' Concert Management, "and we have in preparation some exceedingly interesting and important novelties which we will present at our New York recital next winter."

The Dethiers will devote less of their time to teaching and more to concert giving this coming season. Among the engagements already secured for them are sonata recital appearances before the Chromatic Club of Buffalo



GASTON AND EDOUARD DETHIER.

and at Columbia University. Gaston Dethier is to have the honor of being the first visiting organist to give a recital on the new \$26,000 organ installed at Oberlin College, Oberlin, Ohio, last spring. His recital there will take place on November 9 and other engagements en route are being arranged.

Just prior to their departure from New York in June, the Messrs. Dethier gave a recital before the pupils at Miss Spence's school and on July 31, when they appeared together in the studio of Mr. and Mrs. Edwin Rice, at Stockbridge, Mass., they were greeted by an audience which included almost the entire Berkshire Hills summer colony.

Musical at the Misses Patterson's

Home for Music and Art Students.

At a musicale given at the Misses Patterson Home for Music and Art Students, 257 West 104th street, New York, on the evening of August 19, this program was given:

Duets—	
Greeting	Mendelssohn
O That We Two Were Maying	Nevin
Frankie Holland and Agnes Waters.	
My Heart at Thy Sweet Voice, from Samson and Delilah,	Saint-Saëns
Agnes Waters.	
My Mother Bids Me Bind My Hair	Haydn
Frankie Holland.	
Song Without Words, No. 34	Mendelssohn
Song Without Words, No. 1	Mendelssohn
Caprice Espagnol	Moszkowski
Edna Katherine Koehler.	
Memories	C. W. Cadman
A Bowl of Roses	Coningsby-Clark
Agnes Waters.	
Spring Greeting	Mary Helen Brown
Frankie Holland.	

Edna Katherine Koehler is a young lady from Mt. Clemens, Mich. She has been studying piano during the summer with Wager Swayne. Miss Koehler plays with feeling and fine expression, and shows that she has much ability.

Frankie Holland and Agnes Waters are pupils of Elizabeth Kelso Patterson.

Henrietta Gremmel Highly Endorsed.

The accompanying is a picture of Henrietta Gremmel, one of the few assistants of Alberto Jonas, in this country at present. She studied with him in Berlin and was among



HENRIETTA GREMMEL.

the many pupils who followed Jonas to New York after war was declared abroad.

Henrietta Gremmel is from Dallas, Tex., and her city looks upon her as belonging to its foremost instructors of the piano.

Miss Gremmel is endorsed very highly by Jonas, who certifies to her wonderful pianistic development while under his instruction, and considers her, as he has said, "one of his most talented and able disciples." She has completed with him a full teacher's course, and in spite of her youth, now is fully equipped to rank high as a concert player and to do pedagogical work of the most significant kind.

Besides her high solo attainments and her marked ability as a teacher, Miss Gremmel possesses also a charming, winsome personality, and is a clever writer, having contributed interesting articles on music and on social questions to several Southern publications.

Miss Gremmel will reopen her class in Dallas, Tex., on the twentieth of September and already a large enrollment of pupils is in prospect.

An eminent pianist was giving a recital and a man who presented two tickets was held up by the ticket taker.

"You cannot go in," said the latter, "you are not in fit condition."

"Didn't I pay for my tickets? Aren't they in order?"

"They're perfectly in order, but, the truth is, you're drunk."

"Drunk! Drunk!" said the other, placing the tickets solemnly in his pocket. "Of course, I'm drunk. If I weren't drunk, would I come to a piano recital?"—Houston (Tex.)

THERE are names in every language that stand for something definite—that bring up a picture as effectively as a long description. Hercules and Samson—these mean strength. Napoleon stands for military genius. He who reflects fashion is called a Beau Brummel. People have come to see a symbol in the name

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Margaret George

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Christine Miller's New York Recital, November 23.

On the afternoon of November 23, Christine Miller will give her annual New York recital at Aeolian Hall. Other New York appearances for November include a recital at Columbia University on the 24th and an appearance as soloist with the Mendelssohn Glee Club on the 30th. October bookings include a recital at Norwich, N. Y., on the 15th and a joint recital with Mr. Gogorza at Washington, D. C., on the 29th. Beginning November 3, Miss Miller will begin a short Western tour of recitals at Marshalltown, Ia.; Faribault and Northfield, Minn., and Winnipeg, Canada. Dickinson Seminary at Williamsport, Pa., has again reengaged this popular contralto for a recital on Thanksgiving Day.

At the recent Youngstown (Ohio) Festival, Herman Heller in the Daily Vindicator wrote in the following



READY FOR AN AUTOMOBILE DRIVE AT OMAHA.
 From left to right: Julia Clausen, Christine Miller and Corinne Paulson.

glowing terms concerning Miss Miller's art: "It is doubtful if ever before in local musical annals two song artists have been greeted with the warmth and enthusiasm manifest at the song recital given by Paul Althouse and Christine Miller, which opened the fifth annual music festival Monday evening. . . . The applause was vociferous and spontaneous and the singers were encored time and again. Christine Miller has been heard here before, and when she appeared she was given a flattering reception. Since her last appearance here Miss Miller's rise in the musical world has been sensational and her work was a revelation to her admirers. She astounded even the most optimistic of her friends by her consistently good and thoroughly artistic work. Her German is exceptionally good and her articulation is remarkably clear. Her voice is a pure contralto and both in the higher and lower register it is of a sympathetic quality and timbre that finds instant appeal with her audience. . . . The aria was given with a dignity and breadth of style that was impressive, and her rich lower tones, vibrant with sympathy, were soul stirring. . . . Miss Miller is an artist of thorough grace and charm and one whom it will always be a pleasure to hear. Her work is marked with an infinite variety of mood that is delightful and this, coupled with an extremely pleasing stage presence and manner, make her a favorite wherever she appears."

Miss Miller was one of the artists at the twenty-sixth Saengerfest of the Northwest Saengerbund held recently in Omaha, at which time the accompanying snapshot was taken.

SUMMER NOTES.

Christiaan Kriens, the well known Dutch-American composer, conductor, violinist, etc., writes friends of his very pleasant stay with his parents in Holland. His father is the conductor of the Haarlem Muziekkorps, one of the standard orchestras of Holland. Not long since a brother of Mr. Kriens was killed in battle; his wife was French and he had enlisted in the service of that country. A sister is said to play the piano well, and is working for the gold medal in the Royal Institute; she appears frequently in public with her father's orchestra. Many of Holland's orchestras are producing works by our Mr. Kriens, and one frequently finds violin works and songs of his on their programs, sung by prominent artists.

J. Warren Andrews, warden of the American Guild of Organists, gave a series of five recitals in San Francisco at the Panama-Pacific Exposition, beginning July 28, at noon. He played works by Mendelssohn, Gounod, Guilmant, Bach, Nevin, Best, Thomas, Yon, Handel, Dubois, Pattison, Foerster, Rheinberger, Batiste, Buck, Thiele, Liszt, Thayer, Brewer, Lemmens, Bartlett, Spinney, Alden, Widor, Strang, Kinder, Flagler, and his own "Reverie of Home," and "Scotch Air." On his way home he stopped at Los Angeles and gave a recital under the auspices of

the California chapter of the guild, at St. Paul's Pro-Cathedral, playing works by some of the above composers.

Maryon Martin, vocal director of Mary Baldwin Seminary, Staunton, Va., produced Sullivan's "The Sorcerer" with her vocal class of forty singers, with splendid success, not long ago. Later she sang the title role of "Orpheus" in Gluck's opera, given under Professor Schmidt's direction, at the opera house for local charity. Over 200 people were in the production. Miss Martin formerly had a studio at Carnegie Hall, New York, and at her residence, Park Hill, Yonkers, N. Y.

Scott Placed Among World's Best Bassos.

Henri Scott, the American basso, who has been engaged as a member of the Metropolitan Opera Company, has been fulfilling engagements throughout the summer. In addition to his work at the twenty-sixth Saengerfest of the Northwest Saengerbund, held in Omaha in July, Mr. Scott gave a concert at Denver, Col., on the evening of July 26. The Rocky Mountain News speaks of this occasion as being "one of the musical treats of the year." It also remarks: "The former Chicago Grand Opera Company basso is an established favorite in Denver. His first number last night was the prologue from 'Pagliacci,' and in this his fine voice was heard at its best. He gave next three Scottish songs by Beethoven." The other Denver papers were equally enthusiastic, the Post declaring: "Scott sang with all the charm and ability he possesses. That winsome smile of his was radiant. . . . He sang admirably and glowingly from the 'Pagliacci' prologue to the rollicking Toreador exuberance of Bizet. Between these classics he gave a group of Scottish songs, and a quartet of English melodies that were captivating in their vocal loveliness. . . . He was in capital voice, this genuine American artist, who holds a place among the best of the world's baritones."

M. H. Hanson in California.

M. H. Hanson, the New York concert manager, is shown herewith in a cozy nook in balmy California, where



M. H. HANSON CAUGHT BY THE CAMERA.

he is having a successful booking tour in the interests of his artists.

Marion T. Marsh at the Thousand Islands.

Marion T. Marsh, the young American concert harpist, who has enjoyed a year of unusual activity, closed the spring season of 1915 with a concert at the Methodist Hospital, Brooklyn, on June 2, after which she went to her summer home at the Thousand Islands. Here she intended to spend the entire summer in rest and recreation, but owing to many flattering offers, Miss Marsh accepted a number of engagements for public and private appearances, besides teaching steadily all summer.

Among her recent engagements was one at a private musicale at the summer residence of Mrs. Laughlin, of Philadelphia, on which occasion Miss Marsh played "Wedding March" from "Lohengrin" (unaccompanied); "Bridal Song," Nevin; Hasselman's "Priere," "Menuet" and "Patronille," and Mendelssohn's "Spring Song."

On August 23 Miss Marsh will appear at an evening entertainment given by the Thousand Island Yacht Club, when she will play, among other solos, "Spanish Dance," by Holy.

Miss Marsh will open her New York studio, September 20. Several new pupils have already joined her class.



MAY SCHEIDER ENGAGED BY MAX RABINOFF FOR HIS GRAND OPERA SEASON THROUGH HUGO GOERLITZ, HER MANAGER.

Hugo Goerlitz

Impresario

MONTHLY PUBLICITY PAGE

The Coming of Stella Carol

"STELLA THE LARK"

The HEROINE of the ARABIC

NOTE—Stella Carol was one of the shipwrecked of the Arabic passengers and was saved. While at sea in open boats, before being picked up, she cheered the passengers by singing "It's a long way to Tipperary" and giving a hand at the oars. Stella holds a championship for swimming.



THE MAN IN WHITE, PERCY RICHARDS, ENGAGED AT THE STRAND THEATRE THROUGH HUGO GOERLITZ, HIS MANAGER.

Stella Carol Will Sail Again for the U. S. Shortly

On Christmas Eve, 1910, a little girl was singing Christmas Carols in a Hampstead street, London, to obtain money for a present for her mother, when Madame Amy Sherwin, the famous soprano, heard her, with the result that she adopted the child, with her parents' consent, to train her for the career of a singer. She christened the prodigy "Stella Carol," for she had discovered her singing carols under the stars. After a year's training, Stella made her debut in Queen's Hall, London, starting her phenomenal career with an unsurpassable rendering of "Lo! Here the Gentle Lark," "Couplets du Mysoli," etc. The critics were unanimous and some went so far as to declare that "nothing like her has been seen since the early days of Jenny Lind and Patti." Stella's career is one of those real life romances that put to shame even the best tales of fiction writers.

In April, 1912, came to her A COMMAND FROM THE QUEEN OF ENGLAND after Stella had made a sensational success at the London Opera House, when she was singled out for royal favors after appearing with some of the greatest artists of the day, Beer-bohm Tree, George Alexander, Clara Butt, Orville Harrold and others of equal standing, and the Queen congratulated her and said to her:

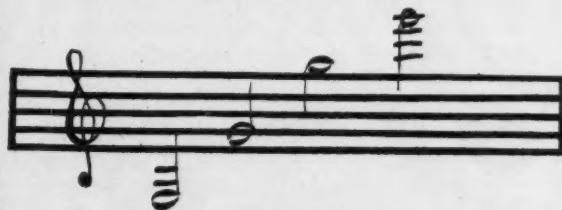
"I am delighted with your voice and am very pleased to think that you have got on so well. I think you have a great future before you, and you have my very best wishes for a prosperous career."

These predictions of the Queen have become true. With such a treasurable testimonial Stella has never looked back and her advance in her profession has been rapid and without a break.

Then came another valuable endorsement, namely that of Caruso, the world's greatest tenor. He heard Stella and was so delighted that he had his



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MADAME AMY SHERWIN, WHO DISCOVERED, TRAINED AND BROUGHT OUT STELLA CAROL.



HUGO GOERLITZ, WHO BROUGHT PADEREWSKI, KUBELIK AND RICHARD STRAUSS TO THIS COUNTRY AND IS NOW PRESENTING STELLA CAROL.

photo taken with her. "Stella Carol," he said to a press representative, "has a wonderful future."

All that has been predicted and hoped for has been realized and today Stella Carol stands aloof from all others, with the most marvellous, pure, sympathetic, soprano voice of an even scale of three octaves, ending in G in Alt. She is particularly praised for her tone purity and the ease with which she sings. "As she trilled 'Lo! Here the Gentle Lark,'" says the News of the World, "she transplanted the house as if by magic from the grey monotony of the town life to the sweet woodland glades."

Stella Carol is still in her teens, and, says the London Standard, "she faces her audience as bravely as any seasoned prima donna of forty years' experience."

Some time ago it was found to her advantage to make her a ward in chancery, and when a tour of the United States was suggested, many legal difficulties arose, but all these have been overcome and Stella sailed from Liverpool on the "ARABIC" on Wednesday, August 18th. Her parents are quite poor; her father is a marble clock packer, and her mother a charwoman, both in London. They are very ordinary, so that Stella's natural talent and intelligence are all the more wonderful. She has lots of temperament. In appearance Stella is tall and well made for her age. She has good stage presence, is fair with blue eyes, and has charmingly natural manners.

Stella Carol comes to the United States under contract with Hugo Goerlitz, the impresario, who brought Paderewski, Kubelik and Richard Strauss to this country. She will be heard early in September, but the details of her debut are not made public at present.

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THE MUSICAL COURIER EXTRA
 Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

Berlin reopened its Royal Opera on August 15,
 for the season of 1915-16, with a performance of
 "Meistersinger."

Stella Carol, who is coming to America under the
 management of Hugo Goerlitz, was on the Arabic
 when it was sunk recently, but the young singer for-
 tunately was among the rescued.

The Metropolitan Opera Company will go on
 tour for one month at the conclusion of its next
 season in New York. The cities to be visited are
 Boston, Baltimore, Washington and Atlanta.

The Musicians' Mutual Benefit Association of St.
 Louis recently passed a set of resolutions calling
 for the adoption of the single tax. Most of the mu-
 sicians would be willing to let that one go too.

Californians say that Saint-Saëns' "Hail, Cali-
 fornia" is not descriptive of that State. That is
 nothing. Puccini wrote a whole opera about Cali-
 fornia and did not succeed in making a single note
 of it descriptive of the land of oranges.

Cyril Scott says that a Hungarian violinist named
 Nandar Zsolt is a fine composer. It is now time
 for Nandar Zsolt to say that Cyril Scott is a fine
 composer. We are just as willing to believe one as
 the other. Undoubtedly each will admit it.

Berlin will have ten Nikisch Philharmonic con-
 certs this winter. Their dates are October 11, 25,
 November 8, 29, December 13, January 10, 24, Feb-
 ruary 7, 21, March 6. The soloists will be Eugen
 d'Albert, Ernst von Dohnanyi, Carl Flesch, John
 Forsell, Artur Schnabel, Leo Slezak, Franz von
 Vecsey, Edyth Walker.

The figures given out by the Eastern newspapers
 in regard to Alfred Hertz's salary as the conductor
 of the San Francisco Symphony Orchestra are only
 partially correct. The amount that has been men-
 tioned is \$10,000. As a matter of fact, however,
 the new leader has made a special arrangement
 with the association, by the terms of which he is al-
 lowed the use of the orchestra without charge for
 any concerts he might wish to give outside of the
 regular symphony series, the gross receipts of such
 concerts to go to Mr. Hertz.

Dr. Archibald T. Davidson, writing in the Har-
 vard Musical Review, says that the college glee
 clubs are beginning to get away from the "glee club
 music" and to sing some real music. There is no
 reason for such a move. The glee club has a special
 niche of its own and if it goes in for too much
 classicism, it will fall out of that niche and become
 the little toad in the big puddle, instead of remain-
 ing something distinct as it has up to date. Better
 to remain the "Mikado" of light music than to be-
 come the "Mona" of the classical field.

This season the Portland (Ore.) Symphony Or-
 chestra will give another series of six concerts and
 six free rehearsals for school children provided the
 organization is able to raise the \$6,000 required.
 Mrs. B. E. Tait, the orchestra's business manager,
 is canvassing the city for funds. The executive
 committee has just sent out letters to thirty public-
 spirited citizens, asking each to take out an associ-
 ated membership at \$150. The orchestra, owned and
 controlled by its members, is made up of profes-
 sional musicians, and runs on a cooperative basis.
 Popular prices prevail at the concerts. "Renewed
 effort is to be made toward invigorating and per-
 fecting the local symphony orchestra," says the
 Portland Telegram. "The great need is financial
 support and the musicians themselves will do the
 rest. Good citizens of all ranks and callings who
 can truly say that they take pride in this city should
 lend a hand." A similar plea is put forth in the
 Portland Oregonian: "Portland's Symphony Or-

chestra has held its own nobly in adverse circum-
 stances. Slenderly supported and without the en-
 couragement of a permanent endowment, it has
 forged bravely ahead, adhering always to high
 ideals and giving us a profusion of excellent music.
 It has been a credit to the city. Adequately sup-
 ported it would, of course, accomplish a great deal
 more than its slender means have ever permitted in
 the past."

Paderewski's return to the concert stage was ef-
 fected last Saturday at the San Francisco Expon-
 sition, where he gave a recital for the benefit of the
 Polish war victims. The receipts, according to a
 wire received from the MUSICAL COURIER repre-
 sentative in San Francisco, were \$9,000, at admis-
 sion prices ranging from one to five dollars. Prior
 to his recital, a Chopin program, Paderewski deliv-
 ered a long exhortation to the audience. The pian-
 ist will play with orchestra at the Exposition next
 Sunday.

"How about Kansas City?" demands Cora Ly-
 man, writing in the Kansas City Journal. "What
 shall we do to make it musical as Boston, New
 York, or Chicago are musical?" A good beginning
 would be to organize a symphony orchestra on a
 basis commensurate with the wealth and importance
 of K. C., to put the players on such a salary basis
 that they need not perform in cafes, restaurants and
 hotels, and to pay the present conductor a suitable
 fee and put enough money at his disposal for suffi-
 cient rehearsals. The rest would follow in a short
 time.

"Next to sanitation, music has done more for the
 advancement of civilization than any other one ele-
 ment," said J. P. S., speaking at Portland, Ore.
 Presumably the old saying will now receive a post-
 script, so that we have "Cleanliness is next to godli-
 ness and music next to that." By the way, the
 trombone soloist of J. P. S.'s band played something
 entitled, "There's a little spark of love still burn-
 ing," and the reporter of the Los Angeles Ex-
 aminer claims that Sousa said of it, "I consider it
 one of the most appealing compositions that I ever
 have heard." Perhaps the reporter heard wrong;
 it may have been "appalling."

It is rumored that Richard Strauss, "inspired by
 Scriabine's color symphony, soon will begin work
 on a 'Dinner Symphony,' during the performance
 of which the orchestra will be stationed in the gal-
 lery of some large banquet hall, while the hearers
 will be seated at the tables. The courses of the din-
 ner will be served coincidentally with the move-
 ments of the symphony, appropriate food being
 served to accompany each movement, or, if you
 prefer to put it that way, appropriate music served
 to accompany each course of the dinner." That
 would be no new departure for Strauss, who wrote
 "dinner music" for the eating scene in "Ariadne auf
 Naxos" and gave tonal descriptions of the various
 courses.

Free scholarships at the various American con-
 servatories of music are doing much to help the tal-
 ented but poor young student to accomplish a mu-
 sical career. Wherever outside donations have not
 made possible such scholarships the heads of the in-
 stitutions in many cases have established them. In
 another section of the MUSICAL COURIER will be
 found the announcements of new scholarships at
 two important seats of musical learning, the Cin-
 cinnati Conservatory of Music and the von Ende
 School of Music, of New York. At the latter
 \$10,000 has been subscribed by philanthropically in-
 clined persons to go toward establishing scholar-
 ships, and at the Cincinnati school the same sort of
 liberal persons have acted in a like generous spirit.
 The impecunious gifted student no longer need feel
 that his opportunities are limited because of his lack
 of funds.

"MY COUNTRY, 'TIS OF THEE."

If we examine the mental furniture of the average man, we shall find it made up of a vast number of judgments of very precise kind upon subjects of very great variety, complexity and difficulty. He will have fairly settled views upon the origin and nature of the universe, and upon what he will probably call its meaning; he will have conclusions as to what is to happen to him at death and after, as to what is and what should be the basis of conduct. He will know how the country should be governed, and why it is going to the dogs; why this piece of legislation is good, and that bad. He will have strong views upon military and naval strategy, the principles of taxation, the use of alcohol and vaccination, the treatment of influenza, the prevention of hydrophobia, upon municipal trading, the teaching of Greek, upon what is permissible in art, satisfactory in literature, and hopeful in science. The bulk of such opinions must necessarily be without national basis, since many of them are concerned with problems admitted by the expert to be still unsolved, while as to the rest it is clear that the training and experience of no average man can qualify him to have any opinion upon them at all.

This passage, which is taken from W. Trotter's "Herd Instinct," occurred to us when we read the positive assertions of Ada Dow Currier in the New York Tribune of August 11.

In a manner not at all scientific, but strongly suggestive of the bill poster announcement of the "greatest show on earth," she said, according to the Tribune, that "there is more young genius in America than in any other country at any time, but we let its spirit get broken and it dies away into the unknown."

Every statement is in superlatives. The lady was not content to say she believed there were many young geniuses in America. She had to rush to the emotional extreme of saying that there is more young genius here than in any other country, and then makes this now in America greater than all the past in the rest of the world. The statement may be absolutely true, but it is all pure guess work. No one whose mind had been trained to the precision of science and the careful steps of logic could have leaped so blindly into an unfathomable sea of facts and fancies. How many young geniuses are there now in the four great cities of London, New York, Paris, Berlin? That question ought to be a simple one to the woman who knows that America—does she mean the United States only?—contains more young genius than all the rest of the world since the beginning of history. But perhaps the enthusiastic champion of American genius means that America now contains more young genius than any other one continent contained at any one time. This, of course, is a much more modest statement, but one that is fully as difficult to prove to the satisfaction of a trained mind. At least the statement made by Ada Dow Currier means that the United States today contains more young genius than England contained in 1595, for instance, when Burton, Bacon, Spenser, Shakespeare, Drayton, Ben Johnson, Beaumont, Quarles, George Herbert, Christopher Marlowe, Sir Walter Raleigh and Robert Herrick were alive.

If what the lady says is true we surely believe American literature will make a mark in the world.

If America now contains more young genius than any other country contained at any one time it must now have greater artists than Italy had in 1500, for example, when Leonardo da Vinci, Michael Angelo, Raphael, Sebastian del Piombo, Titian, Giovanni Bellini, Andrea del Sarto, Benvenuto Cellini, were infants or young workmen. America certainly has a glorious future as a land of art.

And, of course, America now has more musical genius than Germany and Austria had in 1814 with merely a list of such composers as Beethoven, Weber, Mendelssohn, Meyerbeer, Wagner, Schubert, Schumann, Henselt and a few more.

Shall we go back to the Augustan age of Roman literature, or even to the golden age of Pericles in Athens, or select such names as Sophocles, Aristophanes, Euripides, Plato, Socrates, Aristotle, Aeschylus,

Homer, Pindar, Anacreon, Sappho, Praxiteles and Phidias?

Why continue? Has not Ada Dow Currier found time between the acts and during her theatrical tours in China, to sift and weigh these minds of Greece, Rome, Italy, England, Germany and compare them with the unrecognized genius in America today? She has, or at least she should have measured them before she said what the Tribune makes her say.

We hope that all she says is true and that convincing proof is forthcoming. In the meantime let us quote a sentence or two from a work by Dr. Bernhard Hart, lecturer in psychiatry of the London University College Hospital Medical School:

All these nonrational opinions and beliefs appear to their possessor as propositions whose truth is immediately obvious and whose validity it is silly to question or to doubt. They are held, moreover, with a peculiar emotional warmth and instinctive certainty, which is difficult to define, but whose character will be at once appreciated by any one with a reasonable capacity for self introspection. Genuine knowledge, the product of a scientific deduction from observed facts, appears in quite other guise than this. It is relatively cold, and devoid of the warmth which accompanies nonrational beliefs. If its truth is called in question we are not annoyed, but are merely stimulated to examine with renewed attention the foundations upon which it rests.

No one in these war times will have much difficulty in finding non-rational and enthusiastic supporters of any particular country he chooses. These same non-rational enthusiasts will be found in peace time haranguing crowds at street corners on politics and strikes. They are to be found among emotional persons everywhere whose patriotic fervor and susceptibility to art carry them from their mental bearings at times and cause them to make statements which cannot be established on a basis of solid fact. No doubt the man was a high souled patriot who asserted a few years ago that when a certain English steamer was bought by an American company it at once could travel five knots faster as soon as it flew the Stars and Stripes. A marine engineer, however, would need to be convinced. We fear that with regard to Ada Dow Currier's statement we are in the predicament of the marine engineer.

Show us the Catullus of Paterson, the Virgil of Spokane, the Ovid of Dobb's Ferry, and any other local Newton, Darwin, Voltaire, Moliere, Humboldt, Mozart, Dante, Cervantes, Velasquez, Murillo, Tennyson, Heine, Boccaccio, Kepler, Rembrandt, Ruysdael, Thorwaldsen, Andersen, Grieg, Byron, Rubens. These men were once young geniuses in some other country than the United States and therefore, according to Ada Dow Currier as reported by the New York Tribune, are more than matched by the young genius on all sides of us.

GABRILOWITSCH ON NEW YORK.

Ossip Gabrilowitsch has faith in the musical development of America, and he believes that New York "is destined to be this country's Berlin." The standards are constantly being raised, he declares, while there is a "get together" spirit among musicians that cannot fail to bring beneficial results. The war, in his opinion, has made New York the music center of the world, and "it will hold that position unchallenged for some time to come." The presence of the invading army of musicians now in this country is certain, Gabrilowitsch believes, to be of enormous good here, because the public is given an opportunity to hear them more frequently, they stir American musicians to their best efforts in order to hold their own, and it enables young students to study with the great masters without the expense of going abroad. Although many visiting musicians will return to their own countries when peace is declared, many others, Gabrilowitsch thinks, will make their permanent home here.

"The past season," states the pianist, "has afforded as many New York concerts as there normally are in Berlin. Another thing: New York has special

reason to be proud in that it has less poor music than any other city in the world. Of course, there is so much music that some of it is bound to fall below the standard; but American audiences have become so exacting that a poor performer seldom cares to risk a second appearance."

IS THIS TO BE?

The MUSICAL COURIER learns that the work of the MacDowell Memorial Association at Peterborough, N. H., is menaced seriously because of lack of funds. It has been known for some time that the continuation of the colony, in spite of the imposing list of social and musical patrons who figure in the organization, has been due almost entirely to Mrs. MacDowell's personal efforts. In spite of serious physical disability, she has gone on strenuous tours winter after winter, giving lecture-recitals, so that the deficits might be made up which were incurred by the Peterborough festivals and by the cost of maintaining the beneficiaries who lived on the colony grounds.

The work at Peterborough is important to the cause of American art, and this country should not allow it to be hampered and perhaps cease owing to the need of money.

Is it not enough that Edward MacDowell gave his life to develop higher ideals of art in America, and to help his fellow workers? Must his wife also be sacrificed?

A crisis has come in the affairs of the Memorial Association. The colony at Peterborough has passed the experimental stage and proved its value and its necessity in the development of American art. But one woman cannot carry on the work at Peterborough and at the same time go through the country lecturing and playing to raise money to carry on the colony project.

Last winter Mrs. MacDowell gave sixty lecture-recitals, which involved 25,000 miles of railroad travel, a task which would tax the powers of the strongest physique. In consequence she has narrowly escaped a serious breakdown. However, she faces her next winter's work with renewed strength and courage. Will not the generous, art loving, careless and unthinking American people come to the rescue and put the Memorial Association on a sound financial basis, so that in her life time Mrs. MacDowell may be relieved of the heavy load of worry as to the future of the work to which she has devoted her untiring energy at an untold sacrifice?

THAT THIN ICE.

In the MUSICAL COURIER for July 21 there appeared the following paragraph, copied, if we remember rightly, from the New York Evening Telegram:

One of the biggest factors in the success of the Boston Symphony Orchestra is that every member of that orchestra, from the conductor to its humblest member, is a specialist who holds his position from his ability to work at his specialty, whether it is playing a violin or playing a trumpet, or beating a drum, just a little better than anybody else, this verdict being secured through a severe competitive examination. In an orchestra such as the Boston Symphony there is no wasted effort. The bowing of the violins, the blowing of the wind instruments, the beating of the drums, are all according to set rules which practice has shown to be the best.

The Telegram took it from an address made at Johns Hopkins University by Harrington Emerson, "the foremost efficiency engineer in the United States," according to the Washington Herald. The Telegram man did not mark it as a quotation and therefore got our blame for such absolutely ignorant writing on a subject with which he is unacquainted—blame which properly belongs to the aforesaid "efficiency expert." Mr. Emerson may be a real efficiency expert, but we can think in one minute of the names of about eight hundred and forty-two persons who could avoid showing more ignorance about music in less time. Why should not the "efficiency" shoemaker stick to, etc.?

PUBLISHERS AND COMPOSERS.

A member of the MUSICAL COURIER staff recently received a private letter which contains so much of interest to the general musical public that we print the greater part of it with comments of our own. We must necessarily omit the name of the writer and the list of his works. It will be seen that the writer has pretty decided opinions, and that he has no possible, probable doubt whatever about the correctness of his statements:

No publisher will buy a composition unless it is a palpable hit, seasonable and sure of a quick run. Such compositions have no musical value. They do not pretend to have. No popular song ever had. No popular piano composition has ever ranked very high. In recent years only, since the dime editions made their appearance, have some few really good compositions become popularized.

The critic of today is a most supercilious individual who imagines himself a dictator. If American composers were to listen to them they would all go hide in shame. But it is time for the American composer to write his ideas, good or bad, the important thing is to write them down. Publishers be hanged. They are only money getters, blood suckers.

There are ways of publishing music without using the publisher at all. It is no credit to have a publisher take your music and your money and your profits, too. He wants it all.

I know, because I was once in the business. The name of a publisher on your composition nowadays means that you have paid him to do it or you have written a cheap clap-trap thing for the street gamins or the vulgar crowd. The aristocrat in music does not go to the publisher, neither does he kow-tow to the critic. They are of the same stripe, though disguised; the critic as a Pharisee, the publisher as a philanthropist, but both keen for the dollar, especially when it isn't nailed down tight.

Most "publishers" do not publish. They merely print. Any music printer will do it for half the money.

I can print any of my compositions and get cost back in sixty days. After that all sales are profit. Any one can do the same. In the meantime I am getting the advertising and building up a business.

How any editor can tolerate a critic or reviewer who gets "mawkish" over a musical composition or its title is beyond me; and I don't want to know. It's up to him.

But the American composer must be courageous, fearless, write and express his thoughts. This is a free country, pedagogues and critics notwithstanding, and every man has a right to print and publish his own music.

Billings did. Honor Billings. He was useful in a way. He did his best. He was no coward. He was a hero. I admire Billings. I did not say his music, though some of it still lives.

This letter is not so disjointed in the original as it appears in these extracts from which we have omitted all personal reference to various musicians, with the exception of the pioneer Billings. We shall omit no word of praise for William Billings, born at Boston in 1746, and an earnest worker to the best of his ability in the crude days of Puritan hymns.

Next, let us acknowledge with befitting humility the writer's forceful description of critics. Perhaps he may write to us to say that he does not consider us critics. That would be adding insult to injury. Of course we know that some of the critics on some of the papers are by no means as good as they ought to be, but we are all right. We are intimately acquainted with ourselves and feel quite justified in saying that we are really very fine critics on this paper and not at all supercilious. Many persons wonder how so much knowledge and judgment can be combined with the exemplary modesty we invariably display. But we pass on to a survey of the publisher.

The writer of the letter does not believe in the middleman. His motto seems to be: "Buy direct from the maker and save the middleman's profits." No doubt the farmer who hitches up his plow horses and carts a load of vegetables and chickens to the neighboring village market saves a good deal of the middleman dealer's profits. But in so doing he wastes a quantity of valuable time. The farmer must decide whether or not the money earned is equal in value to the time lost. The composer must likewise decide whether it will or will not pay him

to give the necessary time, attention and worry to the publication of his works.

Most composers will prefer to let the publishers attend to the prosaic details of printing and selling. Notwithstanding the letter writer's assurance that "no publisher will buy a composition unless it is a palpable hit," we must differ from him. A publisher that only published hits would have an easy job. The great worry of the publisher's life is the vast number of new publications that will not sell under any condition. We have had a good deal to do with music publishing houses in our capacity as experts in musical work and we know for a fact that hundreds upon hundreds of compositions are published which never earn the cost of the plates and the printing. A publisher is fortunate if he can get one hit out of a hundred new works. Besides, how is a publisher to know that a new composition is to be a hit? Of course, the composer thinks his work will have admirers and he invariably finds fault with the publisher who refuses to risk his money engraving, printing and pushing compositions which he fears will not sell.

Why should a composer be treated differently from any other man? In business it is supposed to be necessary to find out what the public wants. But the average composer seems to believe that the whole duty of a music publisher is to create a demand for works which are good when judged by certain ethical or artistic or theoretical standards, but which in no sense appeal to the general public. When publishers refuse to spend money on works which will not make money, they are at once branded as commercial, soulless, sordid, and what not.

A publisher is a business man, not an artist. He would be glad to publish nothing but sonatas if the public wanted to buy nothing but sonatas. We know for a fact that publishers often publish works of merit for the sake of keeping their catalog up to a high standard, even though they know that few of these high class works ever pay for the mere cost of publication. We know, too, that very few of the many works published pay their costs. It would surprise the young composer and the general public to see how little money the average composer makes. We believe that the editor of this paper once said, in his "Variations" column, that the average composer does not earn ten dollars a year from his compositions. Yet ten dollars would go a pitifully short way in the cost of engraving and printing an ordinary song.

Old established and high class publishing houses, such as Ditson's and Schirmer's, for instance, must have hundreds of works on their shelves that have never begun to pay for the money spent on them.

This is no discredit to the publishers. On the contrary, it shows that publishers have to take great risks, and that if music publishers get too far away from the public and publish works because of their artistic merit they are on the way to ruin. Composers, too, are not satisfied with artistic success alone. They are delighted when their works sell, and at the same time they pretend to despise publishers who refuse to publish works that have no chance of selling.

We bear composers no ill will. We are merely defending publishers from what we believe to be unjust charges. If a publisher writes to us and accuses composers of being monopolists of money we shall attempt to disprove the base insinuation. We may say in the meanwhile, however, that the average song writer makes about as much money as the average spring poet. Now, we all know what a mint of money there is in writing welcomes to beautiful spring, harbinger of opulent summer, child of hideous and abhorrent winter, and all that sort of thing cut off into even lines with the chime of a rhyme at the end. Every season a new batch of them flourishes and fades like the new songs that

flutter through an edition of three hundred free copies and then die away into eternal silence.

By the way, why do publishers not have marked down sales of music? Here is a suggestion:

TOMORROW, FRIDAY, AT TEN.

267 copies of last season's song,

"WHEN THE MOON IS ON THE MELONS AND THE STARS ARE IN THE BEANS."

Good condition. Must make room for new goods.

Also 481 copies

"SOAP SUDS THREE STEP."

Reduced because of change of style; otherwise perfect.

All copies 7 cents, three for 20 cents. 5 for a quarter.

Would this lower the dignity of art? We must be careful not to lower the D of A, because that would make the general public think that music was a common, homely art within reach of all, and not the great triumph of genius it now is in the estimation of the high brow aristocrats who write by inspiration and who despise money except when one out of a million of their works sells.

Our readers have probably had enough of this. We will let each one of them comment in his own way on the rest of the letter of the old composer who has been writing music since 1862.

THE THIRD AMERICAN RHAPSODY.

In our—just as it happens—weekly, biweekly or triweekly glances through the musical mazes of mighty America we note that the Bay State thrusts herself this time into special prominence, having no less than one-third of the total of nine clippings which have come to our desk since our last effort. This time the title of our composition is changed. It is a rhapsody instead of the "Potpourri" to which we have heretofore confined ourselves. The carping critics may object that the two forms, as handled by us, show little difference, to which we can only reply that many a symphonic poem would smell just as sweet under any other designation and some of them still sweeter under none at all.

Some irresistible joker fishing with a party of friends on Lake Quinsigamond in Worcester, Mass., had the happy thought of attaching a harmonica with tin covering in form of a fish to his hook, slipping it unobserved into the water and then pulling it out to the side-splitting joy of his friends. It must have been hot weather in Worcester, for a reporter of the Gazette devoted no less than nineteen lines to a fantasy on this simple subject and one of the editors gave it a black letter head. The clou (French) of his story was, however, this: "Included in this lot was a musical fish—one that really could be played. Not with a line and reel and sturdy rod, but by mouth." If you pronounce in really genteel fashion the magnificence of this example of wit will flash upon you and with us you will contribute to the funeral expenses of that reporter.

In Springfield, Mass., which is not so far from Worcester as it would like to be, the national rowing championship recently held there was accompanied by music, which in turn was accompanied by rain. The band was slightly mildewed, but nothing could dampen the ardor of the chimes, which, according to the Union, "pealed forth patriotic tones from nine to ten o'clock." We are as patriotic as the next person, but not on the chimes. Condolences to Springfield.

The third cry out of the wilderness emanating from the Bay State is some real "Hawvard" matter. It was sent "by telegram" to the Tribune (of New York). Prof. R. M. Yerkes, of that venerable institution (Harvard, not the Tribune), has invented what they call a "psychopathic piano." "It has twelve keys, only one of which sounds when pressed." To whatever use Prof. Yerkes may put this piano, he is in any case a benefactor of mankind. We can think of many persons to whom we should be glad to present a piano, in which only one key in every twelve could make a noise, in exchange for their present instrument. Prof. Yerkes might

lend one of his pianos to a certain colleague at Yale to aid in the composition of his next opera.

Leaving Massachusetts we turn to the Upper Middle Northwest. The Pioneer Press of St. Paul furnishes us with two clippings, the first one of which we reproduce in full, including its heading:

MAYOR FAILS TO CHECK MUSICAL COP.

Beloit, Wis., July 10.—Can a mayor take the music out of a musical cop? The recent conduct of Patrolman J. H. McNeil, of Beloit, gives a negative answer.

Policeman McNeil obtained the reputation of being Wisconsin's musical cop by directing the choir of St. Thomas' Catholic church here for fourteen years. A few weeks ago on request of the mayor he resigned.

He secretly undertook the organization of a boys' band and this afternoon "sprung it" on the public.

Two dozen boys are in the organization.

Commenting on which we merely beg to remark that it is impossible to understand that anyone can "secretly" undertake the organization of a boys' band—did you ever hear one practice?—and that the mayor who pulls a policeman out of a church choir, driving him in desperation to turn to the juvenile brass, is no real friend of the community which elected him.

In a clipping from the same paper is a letter of some St. Paul citizen, who is evidently very much in earnest about what he says:

I have taken notice of the numerous pieces put in this paper regarding music at the island on the West Side.

It seems as though we had not ought to kick when we get this music for nothing, but it does seem to me they surely ought to give us a real band like they have at Como or Phalen.

But I suppose anything is good enough for the West Side, as they seem to give us anything that they don't care for anywhere else.

Regarding "Don Quixote's" piece in last Monday's paper, I really believe he likes junk, and he is one of those sissified fellows that likes hymns and back numbers for music.

Please advise "Don Quixote" to be sure to hear the Salvation Army play, as I am sure they will render the kind of music he loves.

I have been down to the island quite often, and will say they have had some good concerts, but they don't keep it up. They have a certain piece there with the gongs and whistle of a train in it that sounds like a storm at sea, and I do wish as a citizen of the West Side that they would play something classical and varied at times.

YOURS FOR GOOD MUSIC.

There are two or three things which puzzle us in this communication, but especially how it is possible for a "certain piece with the gongs and whistle of a train in it" to sound like "a storm at sea." We should be tempted rather to compare it to a movie drama, than to any elemental disturbance.

Now comes a paragraph from the Painesville (Ohio) Republican:

Miss Ruth Hayes, a popular young lady of this city and a talented musician, presided at the gasoline calliope, and filled the air with "It's a Long Way to Tipperary" and other popular selections of the day. As the parade was returning to the show grounds, Miss Hayes was presented with a very pretty spray of paper flowers by the clerks of Duer's Five and Ten Cent Store, where she formerly was employed.

So the hand of progress is felt in all lines of art, even the humblest, and the steam calliope of our childhood gives way to a "gasoline calliope." Perhaps some reader will be kind enough to clip this out and send it to R. S. Even the exuberance of his fancy, which moved almost everything except the kitchen stove into the score of his new "Alpine Symphony," does not seem to include a "gasoline calliope"—whatever that may be.

Coming nearer home we pause at the city of Troy, N. Y., to listen to the words of Dr. William S. Sadler as reported in the Troy Record under the heading, "Music as a Medicine." "The psychological and physiological effects of music are largely dependent on its associations, the general environment, the individual's appreciation of music, and also upon his personal associations with the particular piece of music under consideration," says the doctor. Judging by the list that follows, we

fear that the "general environment, individual appreciation and personal associations" of the persons experimented on by Dr. Sadler cannot have been the best which Troy affords, for he goes on to say:

From experiments made by myself and others who have worked in this field it has been found that the general effects of certain well known musical selections upon the average listener are as follows:

"Music which is generally strengthening and stimulating: 'Dixie,' 'America,' 'My Maryland,' 'Rock of Ages,' 'Yankee Doodle,' 'The Old Oaken Bucket,' 'The Old Folks at Home,' 'My Old Kentucky Home,' 'Jesus, Lover of My Soul,' 'Nearer, My God to Thee,' 'Listen to the Mocking Bird,' 'Onward Christian Soldiers,' 'Blest Be the Tie That Binds,' 'All Hail the Power of Jesus' Name,' 'A Mighty Fortress Is Our God.'

"Music which is generally weakening and depressing: 'Ben Bolt,' 'Old Black Joe,' 'Old Cabin Home,' 'Stand Up for Jesus,' 'Home, Sweet Home,' 'John Brown's Body,' 'My Jesus, I Love Thee,' 'Jesus, Savior, Pilot Me,' 'I Would Not Live Away,' 'We Are Tenting Tonight,' 'The Star Spangled Banner,' 'Depths of Mercy Can There Be,' 'Do They Think of Me at Home?' 'Jesus, I My Cross Have Taken,' 'Behold, a Stranger at the Door.'

Personally we object to the use of the word stimulating in connection with such examples as "America," "My Maryland," "Rock of Ages," "The Old Oaken Bucket." The most "stimulating" title is "My Old Kentucky Home," and that solely on account of associations with Kentucky; but on the whole we agree with Dr. Sadler's list of "weakening and depressing compositions," though we expect that somebody tried to discover a new instance of the dreadful German propaganda in including the "Star Spangled Banner."

And now for a peroration we quote a few lines from a recent New York evening paper, just to show that the same foolish things about music are written inside of the boundaries of the metropolis. The reference is to a concert which took place in this city last week:

The great work of the night was Beethoven's fifth symphony and the dancing of Lydia Lopokova.

We cannot imagine even the "Bazoo," of Delhi, Texas, from which we recently quoted, publishing any more ridiculous statement than that the "great work of the night was Beethoven's fifth symphony and the dancing of Lydia Lopokova." Aside from its bad English, the sentence is the climax of ridiculousness.

ONCE AGAIN.

The attached quotation is from the Los Angeles Tribune:

"Grand opera in English is the one vital, all important thing needed to elevate music to its highest pinnacle in this country.

With one accord the delegates to the National Federation of Music Clubs and others who attended the recitals yesterday afternoon in Trinity Auditorium subscribed to this belief.

W. L. Hubbard, of Chicago, a foremost critic of music, speaking on "Opera Needs in America," was most enthusiastically applauded when he declared that grand opera in English was the one thing lacking to put music on the same plane in this country that it occupies in Continental Europe.

"It needs but a proper translation to popularize grand opera in this country," the critic declared. "The English language is rich and beautiful. It only requires a perfect understanding of the language to enable one to produce with it the effects which are now attained in music through foreign tongues."

This subject already has been referred to at least 999 times in the MUSICAL COURIER. We can only assert again that, judging by results both artistic and financial, we cannot agree with the first paragraph of the above, nor with the final paragraph, which states that "It needs but a proper translation to popularize grand opera in this country." We are sure the new translations which Algernon St. John Brennon made for the Century Opera last year were "proper translations," but they did not banish the hoodoo which seems to have rested upon all ambitious efforts for the production of opera in English in an adequate manner.

GERMAN SINGERS IN BELGIUM.

Recently the Berlin letter of the MUSICAL COURIER mentioned a concert tour of Belgium to be undertaken by four prominent members of the Berlin Royal Opera. This tour now has been elaborated, and to the forces of the Berlin Opera have been joined those of the Royal Operas of the kingdoms of Saxony, Bavaria and Württemberg, so that the singers of four kingdoms united to give concerts in Belgium for the benefit of the wounded soldiers lying in the Belgian hospitals.

The opening concert of the tour occurred at Ghent on July 10, in the Palais de Fête, one of the buildings still standing from the Ghent Exposition of 1913. This building seats 5,000 people, and at the opening concert was crowded to suffocation. Berlin had sent Claire Dux, Emmi Leisner, Hans Muehlhofer, Hermann Boettcher and Carl Besl; Dresden, the artist couple Plaschke von der Osten; Munich, Heinrich Knote; and Stuttgart, Helger and Frau Hoffmann-Onegin. As instrumentalists the services of Carl Wendling, concertmaster of the Stuttgart Royal Orchestra, and Dr. Bachmann, pianist of Dresden, had been secured. This tour was given under the personal supervision of Count von Huelssen, Intendant of the Berlin Royal Opera and President of the German Stage Association, and his tall figure in "field gray" uniform was said to have been conspicuous in the audience at Ghent. The program was long and varied, the most important numbers being excerpts from "Lohengrin" and "Götterdämmerung." The concert was brought to a conclusion with "Deutschland, Deutschland über Alles," in which the audience of 5,000 joined.

CHARLOTTENBURG OPERA SUMMER SEASON.

"For the first time in the history of music in Germany one of the great opera houses is giving nightly performances all summer," writes the MUSICAL COURIER correspondent in Berlin. "The management of the Charlottenburg Opera has no reason for regretting this unusual step, for the attendance has been extraordinarily good thus far, with the prospect of an increase rather than a decrease in this respect as the summer goes on, for the subscription list is filled to overflowing. The repertoire of the stage has been augmented recently by Marschner's half forgotten opera, 'Hans Heiling.' Many pages of this old score are faded, it is true, and yet the public received the work with considerable interest. The more serious repertoire is occasionally enlivened by performances of operettas and a revival of the 'Beggar Student' was acclaimed heartily by press and public. A special performance of 'Parsifal,' which was recently given for the benefit of the pension fund of the members of the Charlottenburg stage, was very successful."

The many friends of Willy Hess in America, particularly in Boston, where he was concertmaster of the Boston Symphony Orchestra for two years, were grieved to learn recently that his son, Edgar Hess, fell at the east front in Galicia. Edgar Hess was only twenty-one years old and a very promising young man. As a tragic fate would have it, the youth's most intimate friend, with whom he had been closely associated since childhood, also fell on the same day at the west front. The bereaved father has the sympathies of the whole musical world.

Strict neutrality consists in letting the street organ grinder play "Tipperary" and "The Watch on the Rhine" one after the other in front of your door without giving him a nickel for either.

In a recent composition of Percy Grainger there is the following note in the text: "'Shone' always should rhyme with 'shown.'" Many singers and actors pronounce shone as "shun."

VARIATIONS

BY LEONARD LIEBLING

He Is Not Alone.

Some one asked Harold Bauer recently: "Are you pro-Ally or pro-German?"

Bauer's answer: "Neither. I am simply a disgusted human being."

When Bauer Was Pleased.

When Harold Bauer in his early twenties went to Paris to seek fame and fortune as a violinist—and later as a pianist—he aroused the interest of Paderewski, who not only gave him many helpful hints from time to time, but, more important still, got him work to do. Mr. Bauer tells of this experience to Olin Downes, the critic of the Boston Post.

His engagement, related Bauer, was commonplace enough. It was to play sonatas for the piano and violin twice a week with an old gentleman addicted to music. Marshall Jellowick was the name of the fiddler. Says Bauer: "He was an old aristocrat who had escaped from Poland during the insurrection. More fortunate than most of his colleagues, he had taken along his money, of which he had a great deal. He lived in an old house in an old quarter of Paris. His rooms were kept by a slatternly concierge who was always drunk. They were in perpetual disorder, and there I repaired for our musical meetings. Those meetings! He never played anything through. He would stop anywhere as the fancy seized him. 'Listen to that chord!' Then he might play the chord a hundred times, listening as it vibrated. Or, 'Stop!', usually in the very middle of a phrase. 'Stop! Now we must talk a little.' Then, just as suddenly, the very instant the impulse seized him to play again: 'We must play.'

"His cigarette always was in his mouth, and he mumbled through it. 'Mm—listen to this.' Then there would be a rhapsody over Chopin. Then we would go to dinner. This man, whose rooms and clothing might have caused him to be mistaken for a tramp, patronized the half dozen best restaurants of Paris. There he kept open house, and spent enormous sums entertaining numerous friends. At that time I was dining at the lowest possible rates; 20 cents was the average limit of my bill, and my companions were coachmen and students and all the rest of the bohemian element of the population. Alternating with these repasts, I frequented the best restaurants of the city with that old man before whom the waiters bowed to the ground.

"At table he was irresistible. I have seen him order course after course, and shove each plate aside. He wanted to talk. I have seen him go through a meal, talking, talking (while his guests indulged themselves) and eating only the hors d'œuvres and a piece of fruit. He was particularly fond of shrimp. Also, he had a manner of taking a shrimp between his fingers, and flourishing it while he talked. I remember at the close of one meal he had a shrimp in one hand, and a pear in the other. He was discoursing eloquently of the greatness of Chopin, when he paused to take a bite of pear, and swallowed the shrimp instead. One evening he went into ecstasies over a chicken placed before him. He considered the chicken, smacking his lips, then suddenly dived forward, and transfixing the bird with his fork, passed it, dripping gravy over his dinner coat, back over his shoulder to the waiter. 'Keep it till tomorrow,' he said, in ecstasy; 'it will be even better cold.'

"Jellowick has gone. He paid me well, and twice a week dined me royally. And at that time a dinner meant something, I can tell you!"

Japanned Hymns.

Our friend, Walter Anthony, music Argus and Cerberus of the San Francisco Chronicle, prints this humoresque:

"One of our Eastern contemporaries finds that in a Japanese translation of the Gospel hymn, 'Rock of Ages, Cleft for Me,' the literal rendering runs: 'Very Old Rock, Split for My Benefit.'

"It is really appalling to contemplate the form in which some of the other hymns must appear before being subjected to the process of translation into an ungracious language. It is easy to perceive that 'Throw Out the Life-line, a Brother to Save,' must become 'Lay Out Very Strong Cord Made of Hemp, the Honorable Other Son of Your Venerated Parents to Rescue,' and that 'Hold the Fort' must become 'Rush Forward Reserve Forces to Repulse Attack of Contemptible Enemy Upon Position Occupied by Our Brave Soldiers.' Other illustrations might be supplied, but we desist."

The Katz and the Fiddle.

"A fiddler named Katz," etc.—Abingdon Argus.

Elson's Profundity.

Another critic, Louis C. Elson, is driving his motor car—WHERE DID HE GET IT?—in Maine just now, and recounting his traveling impressions in the Boston Record. Recently he discovered the origin of the name Damariscotta, a town in Maine. Mr. Elson explains:

"In my pursuit of folk lore I have discovered how this strange name originated. The Indians used to win their brides by racing for them. A beautiful squaw was beloved by two Indian braves. She was given fifty yards start and then they raced after her. She took care to swerve toward the right, on which side was the man she loved, and he soon had her in his arms. Whereupon the other pulled up short and sententiously remarked: 'D—n her, he's caught her'—whence 'Damariscotta.'

Ode to Lohse.

The Amsterdam Telegraph, a paper which appears to be slightly anti-German, not long ago welcomed Otto Lohse, the conductor, in poetical fashion, on the occasion of his appearance in the Dutch city, whence he had journeyed from Brussels:

"Herr Lohse kam von Brüssel her
Um Hochkultur zu bringen,
Wir danken vielmals für die Ehr',
Jedoch —'s wird nicht gelingen,
Wir denken nur aus Belgenland
An Kindermord, an Louvain's Brand
Heil König Albert dann,
Der 'Kultur' schlagen kann."

Why Some Encores Are.

Henry T. Finck says in the New York Evening Post: "Prince Albrecht Joachim, of Prussia, is said to be an accomplished musician. His favorite compositions are his own." That reminds us of Rosenthal, the pianist, who



LAKE CHAMPLAIN ATTRACTIONS.
Stokowski, Mrs. Gabrilowitsch, Mrs. Stokowski, Gabrilowitsch.

many years ago wrote a waltz for piano and attended a concert at which it was to be played by a brother keyboard artist. When the performer had finished the piece, Rosenthal, who sat in the front row, applauded like mad, and the audience joining in, the waltz had to be repeated. Later, in the greenroom, the following conversation took place:

Player: "How did you like my version of your composition, Moriz?"

Rosenthal: "Not at all. The interpretation and the execution were execrable."

Player: "But you applauded enthusiastically and led the public in demanding a repetition."

Rosenthal: "Ah, yes. But, you see, I like my waltz and wished to hear it again."

Famous Minstrels.

The Ossip Gabrilowitsches and Leopold Stokowskis, spending the summer in Vermont, not being satisfied with the game of tennis which they play daily together, determined to see something of another and more exciting side of life. So they hired a wagon and two horses, and dressing themselves up as traveling musicians, they started off on a trip through the Lake Champlain country. Mrs. Gabrilowitsch being the most accustomed to horses, was appointed to do the driving and harnessing and unharnessing, as well as to pass the hat. Mme. Samaroff was the solo singer and the two men accompanied her on a guitar and a three dollar violin. As such strange music never had been heard before in that part of the country, crowds speedily gathered wherever the farm horses transported the musicians, and some of the listeners even showed inclination to pay for the unusual entertainment. The couples, having blacked their faces, and disguised them-

selves with wigs, successfully passed a whole day unidentified by anyone in the crowds they gathered. "The gross receipts," Gabrilowitsch explained to a friend, "went toward paying for the violin."

Linguistic Diversion.

When Italy began preparations for war, "Amadeus" wrote in the Cologne Tageblatt: "La donna e mobile"—which means 'She (Italia) is mobilizing.' Also Amadeus suggested hereafter calling a "pianoforte" a "Leisestark."

Musical Compliments.

Very apropos of war, the attached from the London Daily Chronicle:

"Among those who have suffered a street change 'during the war' are the purveyors of casual music. You must have noticed and rejoiced at the gradual disappearance of the piano grinder; and the band that is called German is no longer playing for coppers. So far London is more peaceful musical. But the pipes, the drums, the thump, the blow still go on—but with a very different meaning now that the sniggering twister of the handle of discord has to find another job."

H. O. Osgood's Latest.

Binx—Jarrocks is writing a concerto for piano and male chorus with orchestra.

Jinx—But what in the world is the male chorus for?

Binx—To applaud the pianist, of course.

The Fox Trot Honored.

Albert Spalding has written a new suite for violin and one of its movements is a scherzo which idealizes the fox trot rhythm. With André Benoit's skillful piano assistance, the composer played the work for us last week at his summer home in Monmouth Beach, N. J., and we were struck with the Spalding gift for creative work. He has an unusual sense of form, he moves with extreme facility in the domain of harmony, his counterpoint is bold and breezy, and, best of all, he seems to find ingratiating melody that does not suggest too long a hunt or too much straining in the chase. Other pleasures enjoyed during the Spalding visit were a swim, an exciting set-to at tennis, and a meeting with Mrs. Spalding, the violinist's mother, a woman singularly well informed and of wide cultural perspective. She it was who spent years in Europe during the period of Albert's early musical training and helped to guide and shape the lad's marked artistic proclivities. Musical and war discussions found Mrs. Spalding to be primed with all the important up to the minute facts.

Next Friday evening Albert Spalding is to give a recital for the benefit of the Italian hospital funds. Fashionable folk on the New Jersey coast have bought out the house.

Splendid Offer for Spalding.

This letter (the name of the writer is omitted by us) was received by the violinist recently:

"MY DEAR SIR—The enclosed picture is my son, ten years old. He has studied violin for over a year. People that hear him (and I, too) believe him to be talented. He also has studied piano and horn with me. But I have been sick for a long time, and it is impossible for me to help him in the right way; therefore, I wish you would take him under your care, and he will pay you as soon as he will be able to work. Respectfully yours,

Conservatory Exercises.

"As you go forth from this institution, remember always to strive for the highest in art and to remain true to your ideals."

"There is no reason why you should not all become Melbas, Godowskys, Kunwalds, Carusos, Fleschs."

"I think our Susan played better'n any of 'em. She should a win the prize."

"I am so sorry to leave your class, professor."

"I'm awfully sorry I haven't returned those Beethoven sonatas. What's your address? I'll send them to you surely before I leave for Montana."

"Clothilde, darling, as soon as I have worked up a class and am on my feet, I'll send for you and we'll be married. I love you, sweetheart, I love you. Good-bye, my own, good-bye. I'll write every day—twice a day."

"You won't play for company? Well, what in the world did we send you to that musical observatory for, and me and your ma skimming our very souls to do it?"

"No, I haven't any plans in sight, but, of course, it will be easy to get concert engagements."

Suggestions for Strauss.

The programmatic headings in the score of Richard Strauss' new "Alpine" symphony are as follows: "Night," "Sunrise," "The Ascent," "Hunting Horns in the Distance," "Entrance into the Forest," "Strolling by the Brook," "At the Waterfall," "A Vista," "In Flowery Meadows," "On the Alm," "Through Thicket and Briers on the Wrong Path," "At the Glacier," "Dangerous Moments," "Vision," "Mists Rise," "The Sun Is Gradually Overcast," "Elegie," "Stillness Before the Storm," "The Thunder Storm," "The Descent," "Sunset," "Dying Sounds," "Night."

Richard forgot several chapters that are necessary to make an "Alpine" symphony complete. They are: "Sur-

prise of the Colorado traveler to find that his home mountains are as picturesque as those in Switzerland," "Remarks of the Hotel Help After Receiving Too Small a Tip," "Ascending the Rigi and getting up at 4 a. m. to see the sunrise only to discover that the morning is foggy and Old Sol nowhere within sight," "Graduation Day at the Waiters' School in Geneva," "Distant Glimpse of Swiss Cheese Orchards," "Tourists from Paducah, Ill., and Barstow, Cal., trying to pronounce 'Zurich' correctly, so as not to make it sound like 'sewerage'."

Alma Mater.

Alma Gluck's second daughter arrived last week. Vivat sequens.

Anna Case in the Canadian Rockies.

After making herself a favorite at the Round Lake (N. Y.) festival the first week of August, Anna Case, the popular soprano, left immediately for Lake Louise in the Canadian Rockies, where she is now spending the first part of her summer vacation.

She writes her manager, Mr. Renard, that she is enjoying immensely the wonderful scenery and mountain air, plus a horesback ride every morning over the mountain trails.

The Western ponies, she says, are very easy to ride, but not very good looking, but just the right kind of horses for that part of the country.

From Canada she will go via the coast to Glacier Park, Mont., for a week of ten days' stay, having abandoned



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ANNA CASE.

her proposed trip to the Panama-Pacific Exposition, because she finds that she prefers the mountains to the city.

Miss Case will return to New York in the middle of September, having then visited the real beauty spots of the American continent and hoping to have absorbed enough mountain elixir to last her through the busy season that awaits her.

The accompanying is her very latest photo by Mishkin, taken just before she left New York.

Spiering's Baton Experience.

New York, August 20, 1915.

To the Musical Courier:

There seems to be a feeling in some quarters that Americans are not engaged as orchestral conductors because "they lack experience." That may be true of some of them, but not of all. There is Theodore Spiering, for instance. His experience consisted of leading an orchestra class for seven years in Chicago; tours with the Chicago Festival and Spiering Festival Orchestras; preparing and conducting for a number of seasons the operatic performances given by the Chicago Musical College; conducting without rehearsal performances in Chicago by the Castle Square Opera Company of "Cavalleria" and "Pagliacci"; many important series of concerts in Berlin, Hamburg, Leipzig and Munich, and very successful substituting for Gustave Mahler as conductor of the New York Philharmonic.

Is all that no experience?

I confess frankly that I am a friend and admirer of Theodore Spiering and am unwilling to see an injustice done so loyal an American and so fine an artist and conductor.

Very truly yours,

JOHN W. ARMITAGE.

Handel's "Messiah" Sung at Ocean Grove.

Handel's "Messiah" was given at the Ocean Grove (N. J.) Auditorium, Saturday, August 21, by the New York Festival Chorus, the Ocean Grove Festival Chorus, and an orchestra of fifty pieces, under the leadership of Tali Esen Morgan. Clarence Reynolds presided at the organ. The soloists were: Anita Rio, soprano; Gwyn Jones, contralto; Dan Beddoe, tenor, and Henri Scott, basso.

A capacity audience of almost ten thousand greeted the singers and, from the opening number until the last note of the "Hallelujah Chorus" died away, the big assemblage listened with rapt attention. The full beauty of Handel's work was brought out; especially notable was the work of the soloists. Dan Beddoe, the tenor, whose work is so familiar to the Ocean Grove audiences, seemed to have found something inspirational in his surroundings, for his voice, always true, never sounded sweeter, clearer or more powerful. His singing is the consummation of art—the liquid silver, clear tones, the wonderful clarity of his diction, the soothing of his pleading, the power of his denunciation, all combined to sweep the audience as if by storm.

Henri Scott, the noted basso, has not been heard to better advantage. His beautiful voice, rich, luscious and powerful, was used with a degree of skill that betokens a true artist, and he at once won the hearts of his auditors.

Anita Rio has long been a favorite at Ocean Grove and her appearance served to strengthen these bonds of friendship and admiration. Her singing throughout the evening was delightful and her rendition of "I Know That My Redeemer Liveth" eclipsed all previous efforts.

Gwyn Jones sang the contralto solos with excellent taste.

The chorus of almost one thousand was recruited from the various festival choruses of New York, Brooklyn, Jersey City, Newark and Ocean Grove. It is a trained body, whose work has been the source of much admiration and praise. The singing, especially in the opening choruses, was very good, the attack being precise, the tone excellent, and the diction clear.

Director Tali Esen Morgan deserves great credit for his splendid work.

Ocean Grove and its great auditorium have always seemed to provide an ideal setting for the giving of oratorios. In the first place it is the only summer resort where religion and religious activities are prominently featured and kept before the public. Again, the auditorium itself is primarily a place of worship and while secular entertainments are also given there, yet, in many minds, it is always associated with religious work. Ocean Grove is now in the center of a chain of summer resorts, whose visiting population must be close to a million, so it is not at all remarkable if the announcement of a good artist or any first class musical feature is sufficient to insure a capacity house.

It is to be regretted that there should be some friction between the Ocean Grove Association and Director Morgan regarding the concerts and musical features that he has introduced. No criticism has been made regarding the quality of the artists or of the concerts, the only point of difference being that of the substitution of the secular concert for the religious. The giving of "The Messiah" seemed, therefore, along the lines of a compromise, for at one time it looked as if even the great oratorios were to be banished.

However, the performance given last Saturday proved so successful that already rumor has it that next season will witness performances of "The Messiah" and "Elijah" and a possible opening of the gates to permit a resumption of those musical features, whose production at one time seemed likely to place Ocean Grove in the forefront as a musical center.

Olive Fremstad to Sing With Cincinnati Orchestra.

The most recent engagement of Olive Fremstad for her season concert tour of 1915-16 under the exclusive management of the Booking and Promoting Corporation, Aeolian Hall, New York, has been as soloist with the Cincinnati Symphony Orchestra. Mme. Fremstad's engagements include already appearances with the New York Philharmonic Society, the Chicago and the Minneapolis Symphony Orchestras.

Gabrilowitsch's Historical Recitals.

"A musical event altogether unprecedented" is what an admirer of Ossip Gabrilowitsch calls the series of historical recitals which the Russian pianist will give this coming season. The friend in question, a musician of note, heard a similar series which Mr. Gabrilowitsch played in Berlin two years ago, and he writes to Loudon Charlton expressing his delight over the prospect of hearing the same works repeated in New York. The pianist will give the historical series also in Boston and Chicago, the plan being to devote the first program to composers of the sixteenth,

seventeenth and eighteenth centuries; the second to Beethoven; the third to Weber, Mendelssohn, Schubert and Schumann; the fourth to Chopin; the fifth to Brahms and Liszt; and the sixth to modern composers.

Pilzer and Bride Guests of American Artist.

Maximilian Pilzer, concert master of the New York Philharmonic Society, and his charming bride are the guests at present of H. W. Ranger, the American landscape artist, at his beautiful home in Noank, Conn. They are being splendidly entertained and are enjoying themselves immensely.

Mr. Pilzer has been engaged to play at a musicale given by Mr. and Mrs. Palmer in New London, Conn. In preparation for his annual New York recital, Mr. Pilzer is devoting several hours daily to work on his program, which



MAXIMILIAN PILZER AND HIS BRIDE AT NOANK, CONN.

promises to be an unusually interesting one. Mr. Pilzer will also appear as soloist at one of the New York Philharmonic Society concerts during the season.

Beatrice Harrison With Minneapolis Orchestra.

Beatrice Harrison, the "foremost woman cellist in the world," as Fritz Kreisler's enthusiastic praise of her is quoted, will be one of the leading soloists next season with the Minneapolis Symphony Orchestra. She will appear with the orchestra in Minneapolis and in St. Paul on March 16 and 17 as part of her tour for the season of 1915-16 under the exclusive management of the Booking and Promoting Corporation, Aeolian Hall, New York.

David Sapirstein Entertained at Avon-by-the-Sea.

David Sapirstein is the brilliant young pianist whose tour for 1915-16 is under the management of the Music League of America. Among his summer wanderings he visited Avon-by-the-Sea, N. J., where the musical colony includes Mischa Elman, Leopold Godowsky, Alexander Lambert and many others. Here Sapirstein was extensively entertained.

May Peterson Is Preparing Song Programs.

May Peterson, the young soprano, who scored such a decided success at the Opera Comique in Paris, and whose extensive concert tour for the season of 1915-16 is under the management of the Music League of America, came down from Boston last week to spend a few days in New York. She has returned to Boston to prepare her song programs.

Grainger—Tone Poet.

In the MUSICAL COURIER of August 19, the second picture in the article on Percy Grainger was not the well known Sargent portrait, which latter has appeared in several issues of this publication. This second picture was taken on the day of Mr. Grainger's first public concert when he was ten years of age.

Mary Helen Brown's Operetta to Be Produced Shortly.

Mary Helen Brown, the popular composer, has just written a charming and melodious operetta in English entitled "Her Brother," which will be produced shortly by Greta Torpadie, soprano, and Einar Linden, the Danish tenor. The libretto, which is deliciously piquant and amusing, is the work of Frederick Martens.

Robert Gottschalk to Sing Faust in Mme. Zeigler's Performance.

Robert Gottschalk, the popular Southern tenor, will return to New York later than he planned, due to his numerous engagements in the South. Immediately upon his arrival here he will appear as a guest artist in Mme. Zeigler's performance of "Faust," singing the title role.

Raymond Crawford Dead.

Raymond Crawford, a young song writer of St. Paul, Minn., died in that city recently. He is survived by his mother and two sisters.

ANNUAL MIDSUMMER CONCERT AT NORFOLK ATTRACTS USUAL LARGE AUDIENCE.

Noted Artists Give Pleasure to the Many Music Lovers from the Picturesque Berkshire Village and Its Environs.

Norfolk, Conn., August 19, 1915.

Again amid beautiful and unique surroundings, Norfolk, Conn., has heard another one of its annual festivals. Last evening in the Church of Christ in this quaint little New England town, Mary Eldridge presented some of the most



LEFT TO RIGHT: DAN BEDDOE, MME. SCHUMANN-HEINK AND THOMAS H. THOMAS. MARIE STODDART IS SEEN STANDING ON THE STEPS BEHIND MR. BEDDOE.

representative musicians in a very attractive concert. For the past twenty-one years, Miss Eldridge has made it possible for the music lovers of Norfolk and vicinity to hear the best in music in programs which are unusually varied and pleasing. This has been a labor of love for her, the proceeds being devoted to the Norfolk Home Missionary Society, and she feels that the expressions of gratitude, which one hears on every side, more than repay her for the work she has accomplished.

Norfolk is a fascinating town, situated in the northwestern part of Connecticut in the southern chain of the Berkshire hills. It is the home of a number of the best known families of New England whose estates are scattered throughout the valleys and hills of this picturesque country. And here also may be found the summer homes of many of those whose names are prominent in the world of finance and culture. All these music lovers, augmented by those from many of the surrounding towns and villages,

look forward eagerly to this annual summer night's festival of music.

Originally erected in 1760, the present building of the Church of Christ was constructed in 1813. In spite of its limited capacity, it is probable that an audience of 800 obtained admission, while the steps leading to the church, the lawn of the village green and Battell chapel were thronged with enthusiastic listeners who were content merely to hear, it being manifestly impossible for them to see as well. It was necessary also for many who journeyed from nearby Massachusetts and Connecticut towns by carriage and automobile, to remain seated in their conveyances which were lined up around the green.

Outside the church as well as within, the scene resembled a glimpse of fairyland. From the high belfry extended festoons of electric lights across the green in every direction. Huge laurel wreaths ornamented with hundreds of gladioli decorated the interior of the church, and helped to make the scene one long to be remembered.

Preceding the regular concert, a quartet of trumpeters from the orchestra of the Metropolitan Opera Company, played from the belfry of the church. This is the second year that this has been a delightful feature of the evening hour between seven and eight, and a huge audience was early assembled to listen and enjoy the unusual treat.

At this, the twenty-first annual festival, the soloists were Ernestine Schumann-Heink, contralto; Minnie Welch Edmond, soprano; Marie Stoddart, soprano; Marie von



ON THE CHURCH STEPS.

Left to right: Charles Gilbert Spross, Vera Barstow, Thomas H. Thomas, Mary Eldridge, Charles Heinroth, MME. Schumann-Heink (holding Miss Eldridge's hand), Minnie Welch Edmond, M. Gwyn Jones, Dan Beddoe and Anton Hoff.

Essen, contralto; M. Gwyn Jones, contralto; Daniel Beddoe, tenor; Thomas H. Thomas, tenor; Graham Reed, baritone; Donald A. Chalmers, bass; Vera Barstow, violinist; Charles Heinroth, organist; Charles Gilbert Spross, pianist; and Anton Hoff, pianist. With such a coterie of gifted artists, the affair could not fail to be of unusual interest.

Charles Heinroth, who is organist at Carnegie Library and also at the Third Presbyterian Church, Pittsburgh,

both of them very important positions musically, opened the concert with Beethoven's "Coriolanus" overture. This was followed by the chorale, "Praise Jehovah," from Mendelssohn's "Lauda Sion," sung by a double quartet composed of Misses Edmond, Stoddart, von Essen and Jones, and Messrs. Beddoe, Thomas, Reed and Chalmers. They were assisted with excellent effect by Miss Barstow, Mr. Heinroth and Mr. Spross.

Each of these artists is too well known to require a detailed criticism of his or her work.

Sung as only Schumann-Heink can sing it, was the recitative and aria, "Gerechter Gott," from Wagner's "Rienzi." She was accompanied by Mr. Hoff, who acted in that capacity for the great contralto in each of her three groups. The fresh young voices of Miss Edmond and Miss von Essen blended beautifully in Fauré's "Crucifix." Mr. Beddoe, who is a great favorite with Norfolk audiences, sang the air, "How Many Hired Servants," from Sullivan's "The Prodigal Son."

Miss Edmond then sang the "Inflammatus," from Rossini's "Stabat Mater," the other members of the double quartet singing the chorus with her. Miss Barstow, Mr. Spross and Mr. Heinroth also assisted in making this one of the most enjoyable numbers on the program.

Although there was no intermission, the second part of the program was opened by Mr. Heinroth with a highly artistic interpretation of Haydn's andante from the symphony in D. Mme. Schumann-Heink then sang a group of songs in German. These were Wagner's "Träume," Schubert's "Erl King," Schubert's "Die Forelle," and Wolf's "Heimweh." One of the noteworthy features of this program was her singing of Schubert's "Ständchen" in English with an obligato of four male voices, Messrs. Beddoe, Thomas, Reed and Chalmers. The effect was as beautiful as it was unusual.

Miss Barstow gave two violin solos, "Sarabande et Musette" (Von Kunits) and "Pierrot Gai" (Tirindelli). The audience was delighted with both these compositions and



LEFT TO RIGHT: MINNIE WELCH EDMOND AND MARIE VON ESSEN.

especially with the former, of which Miss Barstow gave a particularly charming rendition.

Mr. Chalmers was heard to good effect in "Vulcan's Song," from Gounod's "Philemon et Baucis." His splendid bass voice is excellently suited to this jovial song, which he gave with all the required verve.

Miss Edmond then gave three songs in English, Woodman's "A Birthday," Spross's "The Day is Done," and Chaminade's "Summer." Particularly well adapted to her voice was the beautiful composition by Spross. Her interpretation of the latter must have delighted her accompanist, who composed it.

One of the outstanding numbers of this program was Rheinberger's "The Night," sung by a quartet consisting of Marie Stoddart, Marie von Essen, Thomas H. Thomas and Graham Reed. The tonal balance was well preserved

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INTERESTING SCENES AT NORFOLK, CONN.

(1) The Church of Christ, in the balcony of which the trumpets were played. (2) Surrounding the Battell Chapel (which is seen in the center background) the church and the steps were crowded by those who were unable to gain admission to the church. (3) One of the many palatial homes. Mme. Schumann-Heink was entertained here by Mrs. Bridgeman, a sister of Miss Eldridge. (4) The Public Library, where are to be found catalogues of the works of leading composers. (5) The principal business block of Norfolk, containing post office, the leading drug store, other stores and public halls. (6) The Hillhurst Hotel, the home of the artists during the festival.

and the voices blended in excellent harmony. Each artist deserves a detailed meed of praise did space permit; likewise Miss Barstow and Mr. Heinroth for their fine accompaniment.

Burleigh's "The Hour Glass," Cadman's "Call Me No More," and Henschel's "Morning Hymn" were sung by Mr. Beddoe in his always dependably artistic manner. Especially enjoyable was the last named, which Mr. Beddoe sang with all the religious ecstasy which it requires.



MARY ELDRIDGE AND CHARLES GILBERT SPROSS.

Mme. Schumann-Heink delighted her audience with two songs in English, Leroux's "Le Nil" and Chadwick's "The Danza." This latter was repeated with characteristic graciousness by the diva in response to the insistent applause. Her last program number was Gruber's "Stille Nacht, heilige Nacht," of which she gave her usually appealing interpretation. It is certain that there was no one unmoved within radius of her voice, as, accompanied by the

organ, she sang this soulful German song. Following this she gave, by special request, "The Rosary."

"The Challenge of Thor," from Elgar's "King Olaf," brought the program to a timely and stirring close. The double quartet, before referred to, and Miss Barstow, Mr. Spross and Mr. Heinroth were heard in this number, and gave it with thrilling effect.

Following it the audience slowly dispersed and on all sides were heard expressions of genuine delight and gratitude to Miss Eldridge.

It seems an ideal way to give a summer concert, for every one, artists and audience, enjoys it; and in its appeal to their better natures it results in exactly what Miss Eldridge desires, and the accomplishment is a lasting one.

Festival Notes.

Tuesday evening and Wednesday morning were devoted to rehearsals, and many availed themselves of this opportunity to hear in advance, parts of the excellent program.

After the concert Miss Eldridge entertained all the musicians and her guests at her palatial home. Among those present were Mme. Schumann-Heink, Miss Edmond, Miss Stoddart, Miss von Essen, Miss Jones, Mr. Beddoe, Mr. Thomas, Mr. Reed, Mr. Chalmers, Miss Barstow, Mr. Heinroth, Mr. Spross, Mr. Hoff, Dr. and Mrs. William Moffat, of Utica, N. Y.; Mr. and Mrs. Edward E. Swift and Captain and Mrs. Frederick M. Alger, of Detroit; Mr. and Mrs. Charles W. Swift, of Middlebury, Vt.; Paul M. Kempf, J. Albert Riker, J. M. Priaulx.

It is of interest to know that this is the seventh appearance at these summer night festivals of Mme. Schumann-

Heink, and that Mr. Chalmers has been there five times. All the others have appeared there before with the exception of Miss von Essen, and in all probability she will receive a return engagement. To these artists, therefore, the affair is something in the nature of a reunion of congenial spirits.

The credit for the success, artistically and educationally, of this annual concert is due entirely to Miss Eldridge. Through her efforts the music lovers of Norfolk and



FROM LEFT TO RIGHT: MARIE STODDART, CHARLES HEINROTH, MME. SCHUMANN-HEINK, M. GWYN JONES.

vicinity have an opportunity to hear the leading musicians. The work of supervising is entirely in her hands. Credit is also due Thomas H. Thomas, who, in addition to his excellent singing at this concert, is a valuable aid to Miss Eldridge in attending to the details, such as the arrangement of programs, the selection of artists, the direction of



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rehearsals and the host of incidentals necessary at such a time in order to make the affair an unqualified success.

Herbert Witherspoon, the Metropolitan Opera Company basso, was seen in Norfolk this morning. No doubt he also was in attendance last evening.

In this great work, Miss Eldridge is surrounded and aided by some of the members of her own family, who are of invaluable help in furthering the success of the concert.

During the period of a few weeks previous to the concert, Miss Eldridge received hundreds of letters, most of



DONALD CHALMERS (CENTER). MME. SCHUMANN HEINK AND THOMAS H. THOMAS ARE SEEN IN THE BACKGROUND.

them containing checks with requests for tickets. It is impossible to give attention to all these letters until after the festival, as tickets are all placed on sale in Norfolk and adjacent towns a few days before the concert and are disposed of within a few hours after the opening of the sale.

As stated before, the money received from the sale of tickets is devoted to furthering the work of the Norfolk Home Missionary Society. This is but one of Miss Eldridge's many philanthropies, and her townspeople are untiring in their praise of the many splendid works of this big-souled woman. And even they do not know of all her beneficent acts, as most of them are unknown except to those who receive her generous aid.

Among the newspapers from other cities represented were the Pittsfield (Mass.) Eagle, the Hartford (Conn.) Courant and the Winsted (Conn.) Citizen, the last two by Howard W. Carter and the first by Joseph Hollister. J. M. Prialux, of C. H. Ditson & Co., the music publishers, was a guest of Miss Eldridge.

Wednesday afternoon all the musicians and guests were favored with a ride by automobile throughout the beautiful surrounding country. During this ride a stop was made at the estate of Dr. Frederick S. Dennis, of New York. Dennis Hill, on the estate, is one of the highest elevations near Norfolk, and from this mount a wonderful panoramic view is possible, embracing all the beautiful surrounding country within a circumference of about two hundred miles. A spacious lodge is especially set aside for the entertainment of the guests of Dr. Dennis. It contains music rooms, libraries, drawing rooms and everything to add to the comfort of the many guests entertained there annually.

Vera Barstow had quite an annoying experience in attempting to reach Norfolk from Boston. Early Tuesday morning she inquired by telephone the time of the departure from Boston of the train for Norfolk and was informed that one would leave at one o'clock. Upon arrival at South Station, she found to her dismay that there was no train direct to Norfolk that day, and that the person who informed her regarding the one o'clock train, evidently understood her to ask for a train to Norwich, Conn. It was necessary for her to take a later train to Winsted, where, upon arrival, she found Miss Eldridge had thoughtfully sent an automobile to receive her.

While in Norfolk the musicians stayed at the Hillhurst Hotel, where they were well received and cared for by H. E. McLean, who is the proprietor of this hostelry.

Since her appearance last season, Miss Edmond has advanced remarkably in her work. Many commented upon this fact.

Marie von Essen claims Detroit, Mich., as her home,

although she is now singing in the choir of one of the leading churches in Brooklyn, N. Y. She is gifted with a remarkable contralto voice of wide range.

In the double quartet the splendid contralto voice of Miss Jones was an outstanding feature. She has appeared frequently at these concerts and is a general favorite.

Miss Stoddart, regarding whose singing many compliments were uttered, is in constant demand for oratorio performances. She is the soprano soloist in the same Brooklyn church in which Miss von Essen is the contralto.

Mr. Reed, who has had marked success as a baritone and teacher, is another favorite with Norfolk audiences. He is always welcome as a guest as well as an artist.

Special mention should be made of the excellent work of Charles Gilbert Spross as accompanist. Mr. Spross, who is well known and much sought after in his capacity as accompanist, has just closed a tour in the Middle West, which included nineteen or twenty appearances.

Anton Hoff, assisting conductor and coach at the Metropolitan Opera House, successfully accompanied Mme. Schumann-Heink.

L. McClure Thomas, son of Thomas H. Thomas, was a visitor during the festival. J. ALBERT RIKER.

Floyd Harris at the University of Michigan.

Horseback riding is a favorite pastime of Floyd Harris, pianist. This is a snapshot of Mr. Harris taken during his morning ride in front of the Hill Auditorium at the



FLOYD HARRIS ENJOYING HIS MORNING RIDE.

University of Michigan, Ann Arbor, where for the past two months he has been playing for Theodore Harris, the noted baritone.

Mr. Harris has played at a number of musicales in different cities with much success. His work arouses much enthusiasm and he has received great praise for his beautiful tone and sympathetic interpretations. Mr. Harris, who was formerly of Washington, D. C., will return to Chicago this week and will resume coaching with Birdice Blye.

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David Bispham Discusses Daughter's Marriage.

Regarding the recent marriage of his daughter, Vida, to Riccardo Daddi Borgheri, David Bispham had the following to say:

"My daughter was visiting intimate friends in Europe last year and from London, where most of her early life was passed, at my house in Kensington, she journeyed to Rome as the guest of Mrs. Raymond Maude, the daughter of Jenny Lind, the most famous singer of two generations ago.

"She remained in Florence, where she was born, visiting her godfather and various intimate friends of mine, for I lived in Florence for three years at the time I was studying for the operatic stage, and when the European war broke out she remained there, entering at once with European and American ladies into relief work, and also studying nursing to go into Red Cross work in case Italy should enter the war.

"Among her wide circle of acquaintances among the highest social circles in Florence was Signora Daddi Borgheri, whose son Riccardo, became very much attached to Miss Bispham. The scene of this romance was the ancient villa of her godfather, Charles Eyre, one of the firm of the well known American bankers, French, Lemon & Co., in Florence.

"The engagement had been known to but a limited circle outside of the immediate families of the bride and groom, who, when Italy entered into the war, was recalled from his profession, which is that of a banker, to be ready for military service when required. He insisted that the wedding should take place immediately in order that his wife might accompany him to the front when his regiment left.

"I had intended to go to Italy for the wedding in the early fall, but the fortunes of war intervening, the wedding took place on the morning of June 16 at the private chapel in Mr. Eyre's home, the Villa Pazzi, at Arcetri, near Florence—just beyond the walls.

"My daughter has been for some years a Catholic, and was therefore, married according to the ceremony of that faith, in the presence of the immediate family of the groom. She was given away by her godfather, Charles Eyre. The best man was the Marchese Torrigini dei Principe Scilla, whose wife and Mrs. Dumont, the wife of the American Consul, were the bride's attendants.

"The following morning the civil ceremony was performed in the presence of a very large invited company

as Dr. Karl Muck, Joseph Stransky, Frederick Stock, Giorgio Polacco, Julia Culp, Katharine Goodson, Elizabeth van Endert, Elizabeth Marbury, Percy Grainger, Dr. William C. Carl, Coenraad v. Bos, etc., and Daniel Frohman, of the theatrical forces.

Mme. de Rigaud is at the head of the vocal department of that institution also.

It will be remembered that Mme. de Rigaud was selected as the vocal specialist on the advisory board of the National Society of Music last season.

Stern Pupil Sings Artistic Program.

On Thursday evening, August 12, Ralfe Leech Sterner presented his pupil, May de Bruyn Kops, of Savannah, Ga., in song recital in English, French and Italian. Mrs. Kops, one of the most talented singers of the South, scored a well deserved triumph on this evening. She has a splendid coloratura soprano voice of unusual carrying power and great beauty of quality. Mrs. Kops sang the entire program from memory. She possesses much temperament, and her singing was, at all times, artistic.

She was ably assisted by the accompanists of the evening, Eleanor Fields, pianist; Adelyne Hood, violinist, and Mamie Bitner, organist.

This was Mrs. Kops' program: "Meditation" ("Thais"), Massenet; "Où Va La Jeune Indoue" ("Lakme"), Delibes; "Chanson Indoue," N. Rimski-Korsakoff; "Will o' the Wisp," Charles Gilbert Spross; "Depuis Le Jour"



RALFE LEECH STERNER AND HIS PUPIL,
MAY DE BRUYN KOPS.

("Louise"), Charpentier; "From the Land of the Sky-Blue Water," Cadman; "Chère Nuit," Alfred Bachelet; "An Open Secret," R. Huntington Woodman; "Lo! Here the Gentle Lark," Henry Bishop; "Romanza di Santuzza" ("Cavalleria Rusticana"), Mascagni; "Ave Maria," Bach-Gounod.

Aborn Operatic Classes.

Milton Aborn has chosen a very propitious time to start the Aborn classes for operatic training. He is convinced that, as far as vocal teaching goes, there are teachers in America fully equal to any in Europe. But when a student has become competent vocally and has learned to act as well, he or she must come to a full stop, for there are no stages in America on which the operatic beginners can become experienced. For this reason so many have gone regularly to study in Europe, where there are a great many opportunities for tryouts on the smaller stages of Germany, Italy or in France.

Mr. Aborn, through his extensive connection in the American operatic field, is able to insure public appearances in opera to all those members of his classes who show themselves competent for professional work. This is the special feature of the Aborn classes which is bound to appeal to those opera students whose opportunities for going to Europe are cut off on account of the war.

In order that thorough individual attention may be given to each member of the classes the number of pupils will be strictly limited. During the week beginning September 6 Mr. Aborn will hear personally the voices of applicants at the new home of the classes, 240 West Seventy-second street, New York.

Evelyn Starr Heard in Maine Recital.

Evelyn Starr, the violinist, was in Camden, Me., for a few days recently. While there she was heard in recital.

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(Signed) FRANK KING CLARK.

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Photo by Aime Dupont, New York.
SIGNORA RICCARDO DADDI BORGHERI.

of distinguished people at the famous Palazzo Vacchio, which was hung, after the medieval manner, in splendid tapestries and dark crimson brocade. The couple were married by the Sindaco, or mayor; the American Consul, Mr. Dumont, and the Marchese Scilla being the witnesses. Mr. Eyre gave the bride away."

The young couple went away on a motor trip, and Mr. Bispham hopes that his daughter may not have immediate occasion to follow her husband to the fighting lines.

Clara de Rigaud Receives New Honor.

Clara de Rigaud, the New York vocal teacher, has been selected as a member of the board of patrons and advisory board of the newly founded Conservatory of Music, Montclair, N. J., of which musical notables are members, such

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SAN FRANCISCO REORGANIZES ITS SYMPHONY ORCHESTRA.

Conductor Hertz Busy With Rearrangement of Personnel—Manager Greenbaum's Plans—Healey Gets Kreisler Concerts—Musical Notes.

San Francisco, Cal., August 16, 1915.

The work of selecting instrumentalists creditably to hold down the numerous chairs in the San Francisco Symphony Orchestra is proceeding apace, and the liveliest interest is manifested by musicians in all parts of the country regarding the final choices. The personnel of the old musical forces that played under the baton of Henry Hadley, the predecessor of Mr. Hertz, naturally is taken into account by the watching and eager public, but Mr. Hertz has not made public any announcements up to date concerning who will be who, with the exception of a concertmaster, whose name has already been mentioned in the *MUSICAL COURIER*. The local press has adopted as its keynote the statement of Mr. Hertz, that the permanent orchestra should be made the equal of any in the United States, and this has led to an inquiry concerning the stars who shine in the various orchestras with which the San Francisco aggregation must compete for first place honors.

Then there is some inquiry whether performers who have made local reputations will be continued in chairs that they have occupied, or whether they will be asked to move along—as members—but in new places for them. Altogether the selection of the Symphony Orchestra is unquestionably a matter of prime importance at this time. The result of the work in this direction will be known by

the only possible test—which is the efficiency of the organization when it comes formally before the public in its series of performances.

In the meantime there is inquiry whether dates can be made to avoid division of interest on the part of the public when great visiting artists are approaching. It is probable that there may be days when the Symphony Orchestra is playing in one hall and the eminent soloists from abroad are performing in another, at the same hour; but some arrangement may be made whereby the public will be given opportunities to attend all the music going, by shaping up the schedules for appearances in the best manner possible—which must take thought and patience.

MUCH MUSIC HEARD.

No mere enumeration of stated events can give any adequate idea of the musical din that daily rises from the Exposition grounds and the concert auditoriums in San Francisco and the trans-bay city of Oakland, in Alameda County. Every State and national building on the Exposition areas gives concerts, including both vocal and instrumental performances. Within two weeks the California Music Teachers' Association, the Welsh Eisteddfod and the Beethoven Music Festival were on the boards, locally, with an aggregate attendance of not less than 40,000 persons, including the great crowds at special events on the several programs. Artists from all parts of the world are here as auditors. Even the appearance of a new concert band is considered seriously as an event for study.

THEATRICAL ATTRACTION.

In the meantime Margaret Anglin has appeared at the Greek Theatre, at the University of California, with original music by Walter Damrosch to fit the Greek dramas selected for a season of three performances. So there is not only quantity to be considered, and the individual excellence of performances, but also variety, wide and suited to all tastes.

GREENBAUM ANNOUNCEMENTS.

Manager Will L. Greenbaum announces that Mme. Melba will sing at the Cort Theatre, San Francisco, September 19 and 26, and also in Oakland, at the new Oakland Auditorium Opera House, on September 23. She will come here with her accompanist and a baritone singer. Mr. Greenbaum also announces the appearances of Fritz Kreisler at the Greek Theatre, in Berkeley, with orchestra, in two performances, for which the dates have not been made, but they will take place in October. Emmy Destinn will open a Pacific Coast tour under the management of Mr. Greenbaum, at San Francisco, October 10, probably

week, under the direction of Hugo Mansfeldt. Bessie Fuller, Stella Ewing, Bernice Levy, Alice Dupas and Esther Hjelte played.

Will L. Greenbaum and Elias Hecht are making arrangements for the coming season of the Quintet Club, which is rehearsing daily.

At the first of the Margaret Anglin performances at the Greek Theatre the attendance was 10,000.

The new organ of the Notre Dame des Victoires Church in San Francisco was opened August 13 with Achille Artigues as organist.

Mme. Bernice de Pasquali sang at Scottish Rite Hall for the benefit of a local church, Thursday evening, August 12.

DAVID H. WALKER.

DES MOINES ALL STAR CONCERT SERIES.

"City of Certainties" to Give Notable Course Next Season.

The all star concert attractions at the Coliseum, Des Moines, Iowa, for the coming season, under the management of Roland G. McCurdy, who has handled the ticket sales in that city for the last fifteen years, include the following artists:

Johanna Gadske, October 13.
Frances Alda, Frank LaForge, pianist-accompanist, and Roderick White, November 3.
Mary Garden, Louis Siegel, Hugh Allan and Camille Decreus, November 25.
John McCormack, January 25, 1916.
Alice Nielsen, Yolanda Mero and Jeska Swartz-Morse, February, 25, 1916.
New York Symphony Orchestra, Josef Hofmann, piano soloist, March 24, 1916.

The subscription sale is reported as being very large, assuring the most successful concert series ever given in Des Moines.

Among the parties for the concert to be given by Mme. Gadske are the members of the Iowa Library Association, who are to be in session at that time.

Frances Alda, Frank LaForge and Roderick White will appear before the members of the Iowa State Teachers' Association, on November 3, the opening night of their convention. It is expected that about five thousand teachers will attend, seats having been reserved for this number by their executive board.

The selling plan in force for the series is proving very popular; a coupon is issued for \$1.00, assigning the pur-



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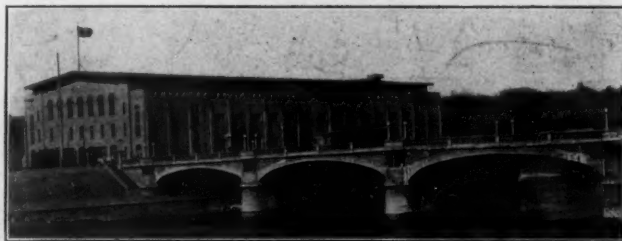
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—Frank King Clark, Berlin, July 19, 1914.

DES MOINES COLISEUM.



at the Columbia Theatre. Thence she will go south to Los Angeles and also to the Northwest. Maud Powell, violinist, will be in San Francisco in December, and Rosenthal, pianist, is booked also for December.

HEALEY'S KREISLER CONCERTS.

Manager Frank W. Healey has secured Kreisler for two recitals, to take place in the Cort Theatre, San Francisco, Sunday afternoons, October 3 and 10.

MUSIC NOTES.

The repetition of the Midsummer Music of the Bohemian Club of San Francisco, which took place at the Cort Theatre, August 10, drew an audience that filled the auditorium to the doors.

The Innisfail Quartet gave its first chamber music concert in the Festival Hall at the Exposition, Tuesday afternoon, August 10. The performance was exceedingly good. The members of the quartet are: Nikolai Sokoloff, first violin; Rudolph Ringwall, second violin; Alfred Gietzen, viola; May Muckle, cello. The second recital was dated to take place Tuesday, August 17, at the Exposition.

The Mansfeldt Club of San Francisco gave a performance at the Illinois State Building at the Exposition last

chaser the same seat for the entire season, the patron taking up the tickets when the advance sale opens ten days prior to each concert and securing a reduction in the regular price of admission. The total cost of the six concerts is \$3.00, \$4.50, \$7.50 and \$10.50, according to location of seats.

Of the November 25 concert, in which Mary Garden is to appear, the Des Moines Capital of August 16, has this to say:

"Mary Garden, the well known exponent of French opera, will be seen in Des Moines November 25, Thanksgiving Day. Roland G. McCurdy, manager for the all-star concert attractions which he will put on this season, closed the contract today. Mary Garden is now in Paris singing to the wounded soldiers and will return to America in October."

Gay Donaldson, Motorist.

Gay Donaldson, the Cleveland singer, accompanied by Mrs. Donaldson, was in New York last week, whence they had motored from their home city, via Pittsburgh, Atlantic City and Philadelphia.

"America's Violinist" Is in the West.

New York, August 20, 1915.

Florence Austin, the violinist, is visiting her father, mother and sister in Minneapolis, Minn., during her summer resting time.

"Carmen" hair nets are being worn in Chicago.

Philip Spooner Sings for**Bar Harbor Fashionable Contingent.**

Mr. and Mrs. Ten-Eyck Wendell, of Washington, D. C., invited about eighty guests to the Hotel Louisburg, Bar Harbor, Me., on Monday evening, August 16, to hear Philip Spooner, the tenor, in a program of songs. This was Mr. Spooner's first visit to Bar Harbor and therefore the first opportunity that the fashionable society colony had had to hear the young tenor. Mr. Spooner created a remarkably good impression upon his listeners and the enthusiasm of the Bar Harbor contingent was distinctly marked.

These were Mr. Spooner's numbers: "The Dream," from "Manon"; the "Ridi" aria, from "Pagliacci"; Johnson's aria from "The Girl of the Golden West"; "Her Rose," Coombs; "Drink to Me Only with Thine Eyes," "You" and "Twilight," dedicated to Mr. Spooner, Jean d'Oreste. (These were sung by Mr. Spooner for the first time on this occasion.) In addition several encores were added.

In the Bar Harbor Times appeared this account of the entertainment and with it the long list of the prominent society people who were present:

"Philip Spooner, son of Senator Spooner, sang, and his wonderful tenor voice was highly appreciated. Mrs. Stackpole, of Boston, played the accompaniments, and Fanny



PHILIP SPOONER AT BAR HARBOR.

Young, of Boston, gave some very entertaining recitations. At the tea table Mrs. James Jackson, of Boston, and Mrs. Lloyd W. Bowers, mother of Mrs. Robert Taft, presided.

"Among the seventy-five guests were Mr. and Mrs. William H. Bliss, Mr. and Mrs. Charles Warren, Mr. and Mrs. Warner M. Leeds, Mrs. William Force, Katherine Force, Henri C. Harnickell, Senator and Mrs. Spooner, Mr. and Mrs. Arthur Addison, Mrs. Nathan Mathews, Mr. and Mrs. R. L. Bradley, Frances Bradley, Doris Taylor, Mrs. Bacon, Mr. and Mrs. O. J. Wells, Mrs. Aymar, Antoinette Martin, Mrs. Alanson Tucker, Mrs. Thomas Motley, Mrs. John Phillips, Mr. and Mrs. Charles Blum, Mrs. Kelley Cole, Mr. and Mrs. Stackpole, Mrs. Gibson, Josephine Gibson, Dr. Mason, Mr. and Mrs. Grossman, La Comtesse de Montjoye, Mr. and Mrs. Eben Sutton, Mrs. Herbert Parsons, Mrs. Gregerson, Mrs. Dabney, Miss Dabney, Miss Spang, Mrs. Louis Delafield, the Misses Delafield, Mrs. Henry Dortic, Miss Cornell, Mr. and Mrs. Dwight Prouty, Carl Paul Hubscher, Mr. and Mrs. W. E. Shepherd, the Misses Mellon, Elsie Williams, Julia Whiting, Alice Whiting, Mrs. Cortlandt Schuyler Van Rensselaer, Mr. Burnham, Mrs. Millett and Miss Millett, Mrs. Arthur B. Benjamin, Miss Stagg, Ten-Eyck Wendell, Jr., and Charles Blum, Jr."

The tenor left Bar Harbor via automobile on August 19 for the Spooner Farm in Northern New Hampshire. From there he will travel through the White Mountains and go finally to Lake Placid in the Adirondacks where he will coach with Mme. Sembrich during the month of September.

The accompanying picture of the tenor was taken on the famous Shore Path at Bar Harbor by Mr. Grossman, son-in-law of Edwin Booth.

Clarice Balas, Pianist, to Appear at Many Concerts.

Clarice Balas, who will be heard on tour as a concert pianist this coming season has this to say about the unrest among the women of this and the old country:

"This great and growing restlessness among women would lose much of its impetus if parents realized it their

Sigismond Stojowski

the Eminent Polish Pianist, Composer and
Pedagog, has renewed his contract with

THE von ENDE SCHOOL of MUSIC

and will resume his teaching in the Fall. Artist students desirous of studying with Mr. Stojowski during the coming season are requested to make reservations for time without delay by addressing

ALFRED E. GALLY, Secretary

THE von ENDE SCHOOL of MUSIC, 44 West 85th Street, New York



duty to train young women in a vocation or profession which they would enjoy. It is not so much the right to vote that interests women, as the right to do well; a useful work for which they are fitted, and through which they may attain happiness or at least contentment."

Where the Zoellners Are Spending the Summer.

Near the quiet village of Wrentham, Mass., the celebrated Zoellner Quartet, and Mrs. Joseph Zoellner, Sr., are spending their summer preparing new works for next sea-

son, and where outdoor life is enjoyed in a most natural environment.

one of the main streets on the day of the performance and was accosted by a stranger, who said: "Say, you are one of the members of the quartet who play this evening, aren't you?"

"I am," responded Mr. Zoellner, at all times extremely affable.

"Well, I'd like to have you do me a favor if you will," answered the stranger.

"I will be glad to do so, if it is possible," replied the viola player, having in mind a request for tickets for the evening performance.



THE SUMMER HOME OF THE ZOELLNERS.

AN INTERESTING GROUP.

Sitting, left to right: Amandus Zoellner, Helen Keller and Joseph Zoellner, Sr. Standing, left to right: Miss Sullivan (Mrs. Macy), teacher of Miss Keller; Joseph Zoellner, Jr., Mrs. Joseph Zoellner, Sr., Antoinette Zoellner, and "Thora," the faithful dog of Helen Keller.



son, and where outdoor life is enjoyed in a most natural environment.

The Helen Keller estate is adjacent to their place and most interesting moments are spent with the famous blind woman. The Zoellners have added to their accomplishments the deaf and dumb "hand language," in which they are now quite proficient and which enables them to have intimate talks with Helen Keller.

The Zoellner Quartet made over one hundred and thirty appearances during this past season, which is certainly a concrete proof of their popularity. They visited the entire country and have had many curious episodes to lighten the monotony of travel.

Joseph Zoellner, Sr., the founder of the quartet, is delighted with the reception his organization met with and is pleased with the growing understanding of string quartet music.

One of the episodes alluded to above is of so humorous a character that the MUSICAL COURIER repeats it herewith:

"A concert was to be given in Toledo, Ohio. Cards and posters had announced the event several days before they arrived. Mr. Zoellner was walking down

"I'd like to have you help a friend of mine who arrived in the city this morning," urged the man. "He is broke and if you could have him play with you this evening it would give him a boost."

"What does he play?" inquired Mr. Zoellner, now a little cautious, and anxious to learn whether he was dealing with a crank, or a friend of some fine musician, perhaps a pianist.

"He plays the drums," he replied, and noticing Mr. Zoellner's face change expression, the man hurriedly continued, "but he is a fine drummer, only a little down on his luck now."

"But, my friend, my organization is a string quartet. We do not use drums."

"Don't let that worry you," the man quickly answered. "This fellow is so good he does not need any music. All you have to do is to play it over once for him and he will have it."

"Mr. Zoellner could not convince the stranger that it would be impossible to help his friend, and doubtless this man still remembers him as a poor kind of a musician, one who would not help a brother in distress."

CHICAGO TO BE VISITED BY DIAGMILEW BALLET.

Terpsichorean Organization Will Appear at Colonial Theatre—Rabinoff Operatic Forces in Conjunction with Pavlowa Also to Have a Season—University of Michigan Summer School Music—General News and Briefs of the Week.

Chicago, Ill., August 21, 1915.

The ballet which will supplant opera at the Metropolitan Opera for four weeks and then visit sixteen other cities of the United States will come to Chicago this season and appear at the Colonial Theatre.

AN OPERA ENGAGEMENT.

Under the local management of Wessels and Voegeli, the opera company under Rabinoff, in conjunction with the Pavlowa Ballet Russe, will open a week's engagement at the Auditorium Theatre on October 4. Felice Lyne, coloratura soprano, is among the members of the company.

CHICAGO MUSICAL COLLEGE ACTIVITIES.

Carl D. Kinsey, the genial and popular manager of the Chicago Musical College, has just returned from a trip through the East, which combined business and pleasure. New York City, Boston, Portland and Rockland, Me., were some of the points visited. The time at Rockland, a point in Northern Maine, was spent in fishing and camping out. Mr. Kinsey will resume his duties as organist and director of the First Congregational Church of Oak Park the second week in September.

Rudolph Reuter, the noted pianist, after a series of successful recitals in California, is sojourning in Colorado for a well merited rest before resuming his work at the Chicago Musical College.

HARRISON WILD RECOVERING.

The many friends and well wishers of Harrison M. Wild, conductor of the Apollo and Mendelssohn Clubs,

will be glad to learn that he has recovered his health after a serious illness of several months, and is spending the vacation season at his home in Plum Lake, Wis.

MME. STURKOW-RYDER BEGINS SEASON EARLY.

With an appearance in Milwaukee at the Country Club on August 31, Mme. Sturkow-Ryder begins her season unusually early. Other appearances for the coming winter are a tour in Southern Illinois the end of October; Pittsburgh, New York and vicinity early in November; Dubuque, Des Moines and Grand Rapids later. Mme. Sturkow-Ryder has just completed a "Rhapsodie Russe"—a



KATE CONDON.

pretentious concert number for violin and piano which is to be given its "premier" in Boston this November by the talented young violinist, Irma Seydel, to whom it is dedicated.

MME. TECLA VIGNA RESTING IN MICHIGAN.

A post card from Mt. Clemens, Mich., informs us that Mme. Tecla Vigna, the well known vocal teacher of Cincinnati, is taking a rest in that beautiful town. Mme. Vigna will remain there until September 4, when she will go back to Cincinnati to get ready to open her school on September 15.

UNIVERSITY OF MICHIGAN SUMMER SCHOOL MUSIC.

The series of faculty concerts given under the auspices of the University School of Music, complimentary to the summer school students of the School of Music, at the University of Michigan, and the community in general, has been most successful. Since the last week in June, concerts have been given each Wednesday evening. The attendance of the first concert, about 2,000, has increased

with each passing week, and the last concerts of the series have been listened to by more than 4,000 each.

Programs of high standards and characterized by brilliance and wide variety, have been given throughout the series. Vocal, violin, piano and organ solos have been heard, as well as trios and quartets, and at the last concert, held Thursday evening, the summer choral union of 100 voices, under the leadership of Kenneth N. Westerman, assistant conductor of the regular University Choral Union, contributed Gounod's "Gallia." In addition to Ada Grace Johnson, soprano; Nora Crane Hunt, contralto; Kenneth N. Westerman, tenor; Theodore Harrison, baritone; Nell B. Stockwell, Frances L. Hamilton, Albert Lockwood, pianists; Marian Struble, violinist; Earl V. Moore, organist, of the School of Music faculty; John Alexander Mildrum, the blind pianist, an alumnus of the School of Music; Grace Davis, soprano, of New York, and Edward J. McNamara, baritone, protégé of Mme. Schumann-Heink, and a student of the School of Music, have appeared as guest soloists on the series.

Frances L. Hamilton, who has been the indispensable accompanist at most of the concerts, appeared in another capacity on August 4, as piano soloist, and quite put to rout the theory that a good accompanist cannot be a first class soloist as well, for she appeared to splendid advantage in her several numbers.

Grace Davis, guest soprano, who took part in the same program, also made a most favorable impression. She sings with ease and grace and a musicianship most satisfying.

At the final concert, the Choral Union contributed Gounod's "Gallia," which was offered in a manner which reflected much credit upon the members of the chorus, as well as upon its leader, Mr. Westerman. Ada Grace Johnson took the solo parts and fully substantiated the splendid impression which she has given on her former appearances. Her pure, clear tones were at all times in keeping with the spirit of the work, and altogether the presentation was well nigh flawless.

Another innovation on the program was the contribution of several numbers by the Westerman Male Quartet, an organization which sings exceedingly well.

Nora Crane Hunt, contralto, was again heard to splendid advantage in a group of songs, while Albert Lockwood, head of the piano department, as usual received an ovation in his masterful rendition of a group of piano selections. Encores were demanded at every possible opportunity.

CHICAGO TO HAVE CHAUTAUQUA.

Chicago will have its first Chautauqua, beginning Monday, August 30. It will be given in a tent on Sheridan Road, and Alice Nielsen is to be the star. The affair is to be given under the auspices of the North End Woman's Club and will be the last of Miss Nielsen's 100 Chautauqua dates under the management of the Redpath Bureau. Chigoans will also furnish some of the programs. The American Symphony Orchestra, under the direction of Glenn Dillard Gunn, will furnish one evening's entertainment with Mrs. George W. Leffingwell as soloist.

MACBURNY STUDIOS' RECITAL.

On Monday evening, August 16, five pupils of the MacBurny Studios furnished a very interesting recital. Mildred Nelson opened the program with "O, Sleep, Why Dost Thou Leave Me," by Haydn, and Rummel's "Across the Fields." She was followed by Eutha Harris, singing "Lilacs," by Rachmaninoff, and "Phyllis Is My Only Joy" and "O, for a Breath of the Moorlands," by Whelpley. Hazel Rowe sang "Autumn," by Rogers, "Sing a Song of Roses," by Foster, "Separation," by Ward-Stephens, and Weingartner's "Love's Festival." Next came Anna Agnes Bailey in Mendelssohn's "A Bird Is Sweetly Singing," "Alah," by Kramer, Foerster's "Mifanwy" and Homer's "Sing to Me, Sing," and the program was concluded by Katherine Kimmel in Brahms' "Sapphische Ode," "Lehn' deine Wang," by Jensen, Manney's "May Morning" and Oley Speaks' "Morning." There were many present to greet each singer with much enthusiasm, and the affair was another feather in the cap of the MacBurny Studios. John Doane gave the singers excellent support at the piano.

CENTRAL MUSIC HALL'S IMPROVED ACOUSTICS.

Central Music Hall, under the capable management of Harriet Martin Snow, has become the popular home for concerts and musicales and is being redecorated for the busy season already booked for it. A special feature will be the new leather upholstered chairs, which, replacing the stuffy velvet ones, will add much to the acoustic properties of the hall.

KATE CONDON ABANDONS HER STAGE CAREER.

Kate Condon, well known and beloved for her impersonation of the Gilbert and Sullivan contralto roles, impersonations which won her the commendation and unstinted praise of the entire American press, has decided to abandon her stage career for the concert platform, and has resumed her work with Herman Devries, with whom she is

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studying daily programs for the year's activities. She will give a recital in the Fine Arts Theatre early in November, and will sing arias by Lulli, Scarlatti, Haydn, Veracini, Gluck, Meyerbeer, groups of German Lieder as well as modern German, French and English songs.

Miss Condon already has been secured for a number of clubs and orchestras, the complete list to be announced shortly.

BEECHER BURTON FOR EVANSTON MUSICAL CLUB.

Beecher Burton, tenor, has been engaged by the Evanston Musical Club for the performance of "The Messiah" to be presented on Thursday evening, November 16, next.

EDWIN LEMARE IN CHICAGO.

A visitor to Chicago last week was Edwin M. Lemare, the noted organist, who spent a short time in this city on his way to the Pacific Coast.

THE AMERICAN CONSERVATORY OF MUSIC.

The new catalogue of the American Conservatory is as usual a fine specimen of the printer's art, and replete with interesting information. The conservatory has closed a very prosperous season and is entering upon the new school year with assured success.

An important announcement is that the new Kimball building (the north corner) will house the conservatory after April 1, until the completion of the entire structure.

The conservatory has entered upon a new enterprise, namely the establishment of a South Side branch at Woodlawn—1133 East Sixty-third street. The particulars will be announced next week.

A number of important additions have been made to the faculty, and an active concert season has been booked.

CHARLES R. BAKER PASSES THROUGH CHICAGO.

Charles R. Baker, advance manager of the San Carlo Opera Company, was one of the callers at the Chicago office last week. Mr. Baker informs this department that he had booked the thirty-two solid weeks of the San Carlo Opera Company. Mr. Baker also announced that the opera company would again appear in St. Louis in February.

SPECIALIZING IN PIANO.

Distinctive rather than unique is the Chicago Piano College, entering this year upon the twenty-first year of successful activity, and the only school in Chicago specializing in one instrument, the piano.

A very neat booklet announcing the plans of the ensuing season has been issued. Harmon Watt remains at the head of the theory department and as a director, while Eleanor F. Godfrey, also director, will continue to be the head of the piano department and of the teachers' training classes. A large number of competent teachers completes the faculty.

SOME JOHN DOANE PRESS NOTICES.

"Eastern artist gives recitals. John Doane proves himself distinguished organist at Festival Hall. . . . He disclosed in his program yesterday the influence of Le-

mare, the 'colorist' among organ composers, by a delicate skill in registration wherewith he made the entire organ sing in combinations of richness and beauty."—San Francisco Chronicle, March 3, 1915.

"So popular has been the playing of John Doane that he has been held for an additional recital this afternoon at 4 o'clock."—San Francisco Chronicle, March 6, 1915.

"Mr. Doane's recital was a triumph."—San Diego (Cal.) Sun.

RALPH BROKAW IN COLORADO.

Ralph Brokaw and Mrs. Brokaw left Wichita, Kans., last Friday and are touring through Colorado by automobile. They were in Denver last Saturday and made the Royal Gorge trip this week. Mr. Brokaw informs us that they expect to be in Chicago about the first of September and says they are "sure seeing some country."

VICTOR GEORG RECEIVES HIGH HONORS.

An artistic rendezvous of Chicago is the beautiful studio of Victor Georg in the Blackstone, which has recently been refitted by William Zork. Mr. Georg is the son of the noted photographer of that name and has just returned from Indianapolis, where he was accorded the highest honors at the Photographers' Convention for a portrait of Sir J. Forbes Robertson, the English actor. This picture has been selected for a permanent place in the National Salon. In 1912 Mr. Georg was accorded a like honor by the National Assize in Philadelphia. Among the many musical celebrities who have been photographed by Mr. Georg are: Alice Nielsen, who came from New York City especially for this purpose; Fanny Bloomfield Zeisler, Christine Miller, Charles Wakefield Cadman, Oscar Seagle, Rosa Olitzka, John McCormack and others.

OPERA SCHOOL OPENING IS AUSPICIOUS.

The opening of the school for opera conducted under the auspices of the Chicago Opera Association for the purpose of educating young singers in the rudiments of operatic work is marked by special interest this season. A great many applications for membership already have been received and the work will be carried on by G. Spadoni, assistant conductor of the opera, who is well equipped for this particular branch of art. Signor Spadoni is summing at South Haven with several of his pupils who have been working with him through the vacation season and who will return with him to Chicago, September 1. Applications for membership should be sent in immediately to Signor Spadoni, care of the Chicago Opera Association.

MARY FOWLER BINDER WITH THE ARCHÉ CLUB.

A talented young violinist who has received favorable mention is Mary Fowler Binder, at present coaching with Max Fischel. Mrs. Binder received her rudimentary education at the hands of Emil Sauret and Alexander Zukowsky, with whom she studied for some years. She appeared three times last year with the La Grange Woman's Club and is already engaged this fall for an engagement with the Arché Club with Warren Proctor, the well known baritone.

UNDER COWEN MANAGEMENT.

Marion Green, the noted basso cantante, who has hitherto confined his concert, recital and oratorio activities almost entirely to the Western territory, has now decided, owing to the numerous calls for his artistic services throughout the East, to include that territory also in his coming season's itinerary. This step was taken advisedly, since Mr. Green has been engaged for an appearance with the Oratorio Society of New York, Louis Koemmenich, director, for April 15 next.

Mr. Green also has concluded managerial arrangements with Gertrude F. Cowen, who has undertaken his Eastern representation and prognosticates a brilliant season for this popular artist, in view of the interest already aroused by his coming appearances in this territory.

CHARLES W. CLARK'S EUROPEAN SUCCESS.

Despite the war condition of Europe there are parts of the continent where battle and death are not being seriously considered, and where music still is music when made by voice and instrument, and not by shot and shell.

Portugal is one of the few calm spots remaining in Europe, and that music still holds its place in the thought of the people is evidenced by letters that are coming to Charles W. Clark, the famous baritone, inquiring when he is planning to return to the continent for a concert tour.

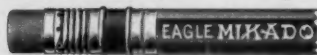
The requests for a return engagement at Oporto, where Mr. Clark sang two concerts three years ago, are highly flattering, as the members of the "Orpheon Portuense" have an exceptionally wide range from which to choose—Italian, German, French, English and all other singers being within easy reach and impartially engaged. Mr. Clark is probably the only American baritone who has been approached for return recitals.

The successes achieved by Mr. Clark in Lisbon are attested by excerpts from a translation of a criticism of his

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second recital, which was enclosed in one of the letters to him. The excerpts follow:

"The second singing recital of Charles Clark, which took place at the 'Orpheon Portuense,' constituted a veritable triumph for the notable baritone, who was enthusiastically applauded and many times called before the curtain. The very distinguished artist sang some Schumann with inspiration and true artistic sentiment. His interpretation of 'Fuge,' by Sinding, and 'Die Ablösung,' by Holloender, were marvelous. . . . All of these he was obliged to repeat, and also 'Der Sandträger,' by Bungert, and Loewe's 'Erlkönig.'

"The audience pronounced themselves equally pleased by the more modern compositions of the talented Debussy, 'Les Cloches' and 'Mandoline,' in which the exquisite coloring and beauty of form were enhanced by the wonderful, clear diction of Charles Clark.

"The 'Orpheon Portuense' should be congratulated for having chosen this famous baritone, who is sure to leave behind him a lasting remembrance."

In the letter accompanying the above, the translator says:

"The excerpts were taken from the Jornal de Noticias. I have made no attempt to bolster them up in any way; merely attempted literal translations. In the light of present events it seems the last paragraph was most pleasantly justified."

AMERICAN CONSERVATORY NEWS.

The new South Side branch of the American Conservatory will open with the beginning of the regular school year, Thursday, September 9. The school is located in the Delaware Block, 1133 East Sixty-third street, near University place, a few blocks west of the Illinois Central station at Woodlawn.

While under the supervision of the president, John J. Hattstaedt, the school will be under the immediate direction of Harris G. Vail, who has been for some time a prominent instructor at the conservatory. Among the faculty of the branch are the following: Piano—Harris G. Vail, W. C. Keigwin, Helen Palack, Gertrude Adams. Voice—J. Warren Turner, Louise Hattstaedt-Winter. Violin—Mary Cox, Charles Mixer. Dalcroze—Lucy D. Hall. Expression, public speaking—Angie Baker.

A prominent feature will be the Saturday children's classes under Helen Palack and William C. Keigwin. Louise Robyn, head of that department at the main institution, will lend her valuable assistance.

The branch was organized upon urgent solicitation of friends and patrons of the conservatory, and a substantial success is already assured.

The vocal department of the American Conservatory has been materially strengthened by the acquisition of two artists of unusual ability, E. Warren K. Howe and J. Warren Turner. Mr. Howe has for years been a conspicuous figure in the Western musical field, both as a master of the voice and a conductor of choral bodies. At the conservatory Mr. Howe will have charge of the chorus, which is to be organized this fall, and also the classes of vocal ensemble and quartet drill, both for the opera and church choir.

President John J. Hattstaedt, who spent several delightful weeks at the Lake Mohonk Mountain House, New York, will be found at the conservatory, Saturday, August 28.

CLARK AND PARTY LEAVE FOR SHAFFER RANCH.

Charles W. Clark, the baritone, and the thirty musicians who are to spend a vacation of two weeks at the magnificent home of John C. Shaffer at Ken-Caryl ranch, Littleton, near Denver, Colo., left Chicago on Friday morning, August 20, at 1.15 o'clock over the Burlington Route. The party was originally scheduled to leave on Monday, August 23, and Carolina White and Daddi were to have been among its members, but the change in date to Friday made it impossible for them to go.

A number of musical evenings of exceptional interest have been arranged for the big house party and the days will be spent in golfing and boating on the vast Shaffer ranch, and in motor and horseback trips to the scores of scenic wonders near Denver.

SPRY SCHOOL STRENGTHENS VOCAL FACULTY.

The Walter Spry Music School has long been known for its excellent piano and violin departments, and it now has strengthened its vocal department by the addition of Sandor Radanovits, one of the most successful voice teachers in the city. There is probably no teacher who has more professionals and these along all lines of work—opera, oratorio and song repertoire. Mr. Radanovits will have an able staff of assistants.

NEXT MACBURNIE STUDIOS RECITAL.

Annie Virginia Trice, soprano, with Grace Grove as accompanist, will give the program on Monday evening, August 23, in the MacBurnie Studios.

DES MOINES IS PROUD OF ITSELF.

Des Moines, Iowa, wants the world at large to understand that it is perhaps the most progressive city, musically, of its size in America, for two reasons: it is proud of

the fact, and that others may go and do likewise. Not alone is the city able to support the splendid concert course featured in a recent issue of the MUSICAL COURIER, but also another, the McCurdy Concert Series, featuring such distinguished artists as Mary Garden and John McCormack. Mr. McCormack, who has had repeated engagement under this management, will return again by reason of the demand made by his audiences.

A complete list of the artists engaged soon will be published in the MUSICAL COURIER.

NOTES.

The ever increasing popularity of the Strand (Orchestra Hall) may be correctly attributed, not alone to the fine film plays and to one of the finest orchestras found at any moving picture show, but also to the fact that the managing director, E. Q. Cardner, features soloists who are artistically of the first rank.

Last week Warren Proctor, the tenor, terminated a most successful engagement. He attracted not only many of

the professional musicians of the city, but gave pleasure to the laymen of Chicago, who are among the large number who attend concerts for their cultural value without being practical musicians. Meriam Pruzan, a soprano of excellent attainments, elicited enthusiastic appreciation during her six weeks' engagement, scoring heavily in the "Dich, Theure Halle" (Wagner) aria.

Marion Green, the noted basso, will appear next week at this theatre.

Warren Proctor, tenor, and I. Van Grove, pianist, will give a joint recital in Cadillac, Mich. This is a return engagement for Mr. Proctor, who is as general a favorite in neighboring districts; as he is here.

At its commencement which took place Thursday, August 12, Valparaiso University graduated two pupils in music.

There will be no Bach festival in Bonn next spring, as had been planned.

of music, and on account of the few vacancies, professional teachers of music despaired of obtaining quarters there, and sought less desirable studios elsewhere. It is now the policy of the management in the future to reserve all studios for teachers and professional musicians exclusively, with the exception of those studios maintained for painting and the kindred arts. Of course, those few non-professionals already located in Carnegie Hall will not be disturbed, but the policy outlined above is the one which will govern in the future. There are some very desirable studios which will be available the first of October.

\$10,000 IN FREE SCHOLARSHIPS

FOR SINGERS AND VIOLINISTS.

The von Ende School of Music of New York City, which is under the patronage of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and highly endorsed by Josef Stransky, conductor of the New York Philharmonic Orchestra, has been presented with special scholarships amounting to more than \$10,000, through the generosity of two friends of the school. These special scholarships will be awarded for a term of three years, and divided among five singers and two violinists. The five voice scholarships are to be awarded to a coloratura soprano, a dramatic soprano, a contralto, a tenor and a basso.

At the expiration of the term of study, the winners of these special scholarships will be given valuable assistance to enable them to enter their respective professional careers auspiciously. The competition for these scholarships will be held beginning September 20, and the scholarships awarded by a jury composed of eminent authorities in the musical profession. In case the examinations between any two competitors are so close that it is hard for the judges to decide, a special scholarship will be added. All the personal attention possible will be given competitors.

The competitive examinations will be free to all instrumentalists and voice students. This may take a considerable length of time, but Mr. von Ende says that so long as the scholarships are free, it is his purpose to make the examinations the same. These examinations will be under the direction of well known professional singers and violinists. The papers of each student will be gone over most thoroughly, and the successful ones will have the endorsement of a number of famous artists.

It is the purpose of the donors to see that these scholarship students are given the best opportunity to establish themselves before the public. They will not be allowed to appear in a professional recital before they are thoroughly competent, and have more or less experiences in this kind of work. Should any of these students decide upon an operatic career during the time they are studying, much of their training will be along those lines, and if it is found they have talent for such work, they will be given an opportunity to study with the best of operatic coaches.

Chicago Opera Notes.

Letters from Europe announce the engagement for Chicago of Maude Fay, the American soprano, who has made a name for herself as prima donna of the Munich Royal Opera, and in many guest appearances in leading theatres of Belgium, Holland and England. It will be Miss Fay's first appearance in her native country for several years. She will join the company in January. Another artist engaged is Carmen Melis.

Julius Daiber, assistant to Cleofonte Campanini, will return from Europe via the steamship Rotterdam, sailing on October 12.

Sessions Plays in San Diego.

Archibald Sessions, the well known organist, has been playing the Spreckels organ at the Panama-California Exposition in San Diego. Mr. Sessions is the organist at Christ Church, Los Angeles, the leading Episcopalian position of that city, and while in San Diego gave much pleasure by his scholarly performances.

SEASON 1915-1916

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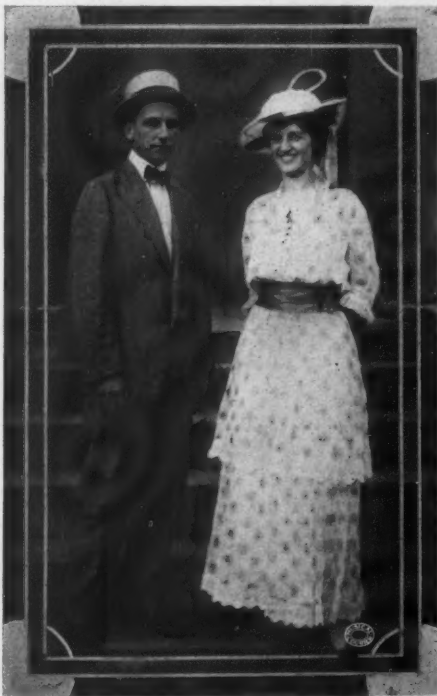
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Miss Gottschalk at University of Georgia.

Belle Gottschalk, the young American soprano, who is at present resting at Westfield, N. J., recently completed a very successful Southern tour. Among her engagements



BELLE GOTTSCHALK AND HUGH HODGSON BEFORE THE CHAPEL AT UNIVERSITY OF GEORGIA AT ATHENS.

was an appearance at the University of Georgia, situated at Athens. In the accompanying snapshot, Miss Gottschalk is shown standing on the steps of the chapel of the university, together with Hugh Hodgson, pianist, with whom she has been giving joint recitals. Miss Gottschalk has many plans for next season which are rapidly assuming a substantial form in the way of engagements, and the prospects seem bright for a busy season for this artist.

Carnegie Hall for Professional Musicians.

Carnegie Hall, New York, was originally intended to be and is the Mecca of everything musical; of late years it has become an attraction as a residence for the musically inclined, who are not, and never have been teachers

Lila Robeson at Mackinac Island.

Lila Robeson, of the Metropolitan Opera Company, was photographed at Mackinac Island, Lake Michigan, where



LILA ROBESON AT MACKINAC ISLAND.

she is spending the summer, and these two excellent "likenesses" of the contralto is the result.

Opera at Willow Grove.

At beautiful Willow Grove, near Philadelphia, Pa., Wassili Leps and his orchestra recently appeared for a fortnight, giving four concerts daily, two in the afternoon and two in the evening. He was assisted by a number of well known soloists, and, as one visitor remarked, the affair partook more of the nature of a festival than is usual in such appearances.

Mr. Leps presented successfully a number of unique and interesting features at these concerts. At the last concert, on Monday, August 9, the soloists engaged to take the various roles in "Carmen," extracts of which were given, were Mabelle Addison (Carmen), Adelina P. Noar (Micaela), Adele Hassan (Frasquita), Mrs. F. J. Ritter (Mercedes), George Rothermel (Don Jose), Horace R. Hood (Escamillo), and E. V. Coffrain (El Remendado). At the first concert on Tuesday evening, eight numbers from Balfe's "Bohemian Girl" made up the program, the soloists being Kathryn McGinley (Arlene), Barbara Schaffer (The Queen), Paul Volkmann (Thaddeus), and Willard F. Cornman (The Count). Parts of Victor Herbert's romantic opera in three acts, "The Serenade," were given on Wednesday afternoon and evening. The soloists were Horace R. Hood (The Duke of Santa Cruz), E. V. Coffrain (Carlo Alvarado), Frank Confy (Romero), Paul Volkmann (Lopez), Emily Stokes Hagar (Yvonne) and Marie Stone Langston (Dolores).

Special mention should be made of the work of the Philadelphia Operatic Society, of which Mr. Leps is the director, and which as the chorus in the Herbert production was excellent. Selections from "Lucia" and the overture to Mozart's "Don Giovanni" made up the program of the second concert on Thursday afternoon, August 12. Saturday afternoon "Aida" was the opera from which excerpts were given, and the "Bohemian Girl" was repeated at the first concert on Saturday evening.

Henri Scott, the American basso, who has been engaged as a member of the Metropolitan Opera Company, was the soloist at five of these concerts. Among his program numbers were "Why Do the Nations," from Handel's "Mes-

siah"; an aria from Verdi's "Simon Boccanegra"; "Vision Fugitive," from Massenet's "Herodiade"; "Wotan's Farewell," from "Walküre" (Wagner), and the "Song of the Drum Major," from Thomas' "Le Cid." Mr. Scott is a general favorite with Willow Grove audiences and on each occasion he scored highly.

Other soloists during the week were Clarence Blaine, Howard Rattay, Earle W. Marshall, Daniel Maquarre, Mrs. Richard C. Maddock, F. Nevin Wiest, Vandalia Hissey, Annice Freye and Robert Thrane.

Among the composers whose works were performed by Mr. Leps and his splendid orchestra may be mentioned Smetana, Grieg, Haydn, Brahms, Gounod, Strauss, Liszt, Ippolitow-Ivanow, Weber, Meyerbeer, Elgar, Wagner, Chabrier, Tchaikowsky, Schubert, Chaminade, Nevin, Kreisler, Dvorák, Beethoven, Chopin, Sinding, Berlioz, Auber, Saint-Saëns, Bach, Moszkowski, Delibes, Rossini, Donizetti, Mendelssohn, Puccini, Humperdinck, and various lesser known composers. Especial mention should be made of Mr. Leps' own "Easter," which was given on Wednesday evening, since this presents the gifted con-



WASSILI LEPS.

ductor, teacher and choral director in another role. At the same concert three movements of Albert H. Lang's symphony, which won the first prize at the Illinois Music Teachers' Convention, were given.

With programs exceptionally well chosen and made up of the works which are favorites with the general public; with an orchestra well trained and entirely alive to every movement on the part of the baton wielder, and with so thorough a musician and gifted an artist as Mr. Leps, the two weeks' music fete at Willow Grove was one long to be remembered. These concerts by Mr. Leps and his orchestra are annual features at Philadelphia's playground and are looked forward to from year to year with unvarying interest.

Willow Grove Park belongs to Philadelphia and is visited by the best class of people. Under the management of John R. Davies, the park has attained the reputation of being the most attractive and best kept park in the country, a fact for the truth of which any visitor at the park is willing to vouch.

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Roderick White Arouses Santa Barbara Enthusiasm.

Roderick White, the violinist, gave a program at the Potter Theatre in Santa Barbara, Cal., on July 29, which included the following numbers: Concerto in E minor, Mendelssohn; "Serenade," Schubert-Elman; "Meditation," from "Thais," Massenet; "Slavonic Dance," Dvorák-Kreisler; "Caprice Viennois," Kreisler; "Prayer," Bazzini-White; "Nocturne," Chopin-Wilhelmj; "Indian Lament," Dvorák-Kreisler; "Liebesfreud," Kreisler; "Ave Maria," Schubert-Wilhelmj; "Spanish Dance," No 8, Sarasate.

Under the caption "Roderick White Magnificent in Great Concerto," and "Young Violinist Discloses Artistry That Surprises and Delights," the Santa Barbara, Cal., Morning Press, of July 30, stated:

"It was a splendid and highly appreciative audience that heard Roderick White in his violin recital at the Potter Theatre last evening. It was also an audience of understanding, and it was evident it realized that in the Mendelssohn concerto in E minor, this young artist was playing in a manner seldom heard in this city.

"It can not be remembered that Mr. White ever before in the dozen recitals given here the last three years, rose



RODERICK WHITE.

so superbly to every demand. And these demands are taxing to the extreme.

"At the close of the andante movement the applause was of such warmth that it appeared a da capo was demanded, which would have been a rather unusual proceeding."

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BOSTON TO HAVE COMBINED OPERA AND PAVLOWA SEASON.

Interesting Prospectus Issued—Shuberts' Plans for Boston Opera House—Portland to Have Fine Municipal Concerts—General Current News.

105 Fenway Studios,
Boston, Mass., August 21, 1915.

Quoting in part from the prospectus being sent out by W. R. Macdonald, general manager of the Max Rabinoff operatic enterprise, in an effort to raise a fund to offset any deficit that may result from the contemplated season of opera in Boston by the Pavlowa Imperial Russian Ballet in conjunction with its grand opera company, one can gather in full detail what will constitute this four week operatic season at the Boston Opera House. That part of the prospectus which may prove of interest to the readers of these columns is as follows: "Bostonians have felt that the complete cessation of serious opera—after five suc-



OLIVE FREMSTAD ON HER OWN ESTATE ON THE SHORE OF HIGHLAND LAKE, MAINE.

cessive seasons of their own company—is in many respects unfortunate. We plan to give Boston its own opera once more in the Boston Opera House, beginning November 15, and continuing four weeks. In order to do so we must first establish a fund to offset any deficit that may result. We do not expect such a deficit, and can see no probability of one, as the war and resultant conditions have sent most of the world's great stars to America, and we are consequently able to engage them more advantageously than at any other time. However, the possibility of a deficit must be provided for in advance. Such insurance formerly was furnished by a few public spirited patrons of art, and the great majority of music lovers who benefited quite as much were not burdened with any responsibility. We believe that the interest will be greater and the movement stronger if all of the opera going public contribute to this guarantee fund. You are to have the same admirable orchestra and chorus and magnificent scenic productions of the former Boston Opera Company. You are to have former favorites of that organization, among them Giovanni Zenatello, Luisa Villani, Maria Gay, Felice Lyne, George Baklanoff, Jose Mardones and Elvira Leveroni. You are to have Roberto Moranzoni, the gifted Italian conductor of the Boston Opera Company; Emil Kuper, first conductor of the Imperial Opera at Petrograd; Adolph Schmid and Agide Jachia, two European conductors of note. The stage director will be Prof. Ryszard Ordynski, for seven years chief colleague of Prof. Max

Reinhardt, and the technical director will be Robert F. Brunton, who served the Boston Opera in that capacity. In addition there will be either Mary Garden or Emma Destinn; Marie Kouznetzov, first lyric soprano of the Petrograd Imperial Opera; Ippolito Lazzaro, formerly of La Scala and now of Buenos Ayres; Riccardo Martin, of the Metropolitan Opera Company; Guido Mansueto, an Italian basso, whom European critics rank with Chaliapine, and Thomas Chalmers, an American baritone, who has won honors at home and abroad.

"A stronger element of novelty than any other opera season in Boston has ever possessed will be invested in this by the introduction of a modern art form new to America—'mimo-dramatic' and 'mimo-choreographic' opera—as exemplified in 'The Dumb Girl of Portici,' by Weber, and Josef Holbrooke's 'The Enchanted Garden,' which will shortly have its world's premiere. The repertoire will, of course, include standard and popular operas to which Bostonians have become accustomed, as well as the above mentioned and other novelties. We have arranged to further enhance the season by combining with it another organization of as great artistic importance: Anna Pavlowa and her entire Imperial Russian Ballet, who will appear in joint performances with the opera company throughout the season. The name of Mlle. Pavlowa alone is a potent attraction in Boston, as it is all over the world, and will give twofold interest to this enterprise. . . ."

CHALMERS CLIFTON'S ACTIVITIES.

Chalmers Clifton, the newly appointed conductor of the Cecilia Society of this city was busy last week at the Mason & Hamlin piano warerooms hearing singers, with a view to making selections of soloists who are to appear in next season's concerts. Mr. Clifton, while still a very young man, has won quite a reputation for himself in these quarters. Previously he conducted an orchestra at the Harvard University and succeeded in placing that organization on a very substantial basis. At first there was some doubt as to whether the Cecilia Society would attempt to give Cesar Franck's "Les Beatitudes" this coming season, but Mr. Clifton now announces that the work will be performed without a doubt at the society's first concert, on December 16. He contemplates giving at the second concert three Debussy songs, with words by D'Orleans, which have never been performed in this country. As to American compositions he is as yet undecided. He claims that he does not care to give any new composition unless he is able to assure himself that it is really worth hearing.

A BENEFIT CONCERT.

A benefit concert for the Bridgton Library Association was given at Bridgton, Me., Wednesday morning, August 18, in which Myrna Sharlow, soprano; Edna Woodbury, violinist; Jose Shaun, tenor, and Maurice la Farge, pianist, took part. These artists are summering in the vicinity of Bridgton. A group of these musicians made the trip to Kezar Lake last week to visit the carnival which was being conducted at the resort and all those who were along on the journey report a rare time. The joy makers on this occasion were Mme. Hudson-Alexander, Hugh Alexander, Mr. and Mrs. Rudolph Ganz, Theodore Schroeder, Jose Shaun, and Mr. Milliken, organist at the Fifth Avenue Presbyterian Church, New York City. One of the accompanying snapshots shows Mme. Fremstad enjoying the lake front view from her own estate in the vicinity of Bridgton. The other shows Theodore Schroeder and one of his pupils, Bradley Kimbrough, who has been working with Mr. Schroeder during the present season.

PORTLAND'S MUNICIPAL MUSIC SCHEDULE.

Portland's Municipal Music Commission has published its plans for the season of 1915-16. The organ concerts in the City Hall auditorium by Will C. MacFarlane will be repeated as usual this coming season. The series of organ recitals proper will include the free Sunday afternoon concerts throughout the season, and daily concerts in accordance with previous custom. The Christmas and Lenten seasons will be observed with productions of "The Messiah" and the "Message from the Cross." A series of five Saturday afternoon concerts for the young people will also be given. The feature of interest for those who are not already acquainted with these municipal concerts at Portland is the series of twenty concerts given weekly

on Thursday evenings, at which artists of international fame appear, and for which the subscription price for the whole series is but five dollars, or an average of twenty-five cents per concert. The Boston Symphony Orchestra is one of the attractions offered in this imposing course. The complete list of artists and dates on which they appear is as follows: November 11, Herbert Witherspoon; November 18, Mme. Schumann-Heink; November 25, Reinald Werrenrath; December 9, Vera Barstow; December 16, Ada Sassoli; December 30, Men's Singing Club of Portland; January 6, Grace Bonner Williams; January 17, Boston Symphony Orchestra; January 27, Mildred Potter; February 3, Lambert Murphy; February 17, Saco Valley Festival Chorus; February 24, Wassily Besekirsky; March 9, Men's Singing Club; March 16, Blanche Showalter; March 30, Will C. MacFarlane; April 6, Ellen B. Babcock; April 13, Julia Culp; April 27, George Harris, Jr.; May 4, Men's Singing Club; May 11, Grand closing concert.

SHUBERTS' BOSTON OPERA HOUSE PLANS.

Since the Shuberts have taken over the Boston Opera House, it has been impossible to obtain any definite knowledge as to what playgoers were going to see at this house during the coming season under the Shubert direction. First reports had it that two dollar moving pictures were to be shown at the opera house at such times as the house was not tenanted by visiting operatic attractions. It now comes to light that the Shuberts contemplate putting on some of the more elaborate spectacles and melodramas which they have not been able to bring to this city before because they were not in control of a stage of sufficient proportions to carry all the scenic effects. It has been announced that one of these melodramas will be "Life" by Thomas Buchanan.

BOSTON PAGEANT.

With the assurance that conditions to justify the proposed Boston pageant will materialize within the next few months, the organization committee has given out a review of the work completed last year. As a summary to this statement the organization of the American Pageant Association says that they "have tried, and in the meantime will continue trying to help forward the general process of education in matters of pageant character that are going on. People in general are becoming convinced that through pageantry as through no other means may a city



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RECITAL AT BEVERLY FARMS.

Mrs. Sydney Hutchinson, of Philadelphia, gave a song recital in costume at "Sydith Terrace," Beverly Farms, Mass., on Monday afternoon of this week. The program included old folksongs and a collection of old Southern melodies.

A RABINOFF CONFERENCE.

On Wednesday morning of this week Max Rabinoff and several of those who are connected with him in the promotion of his coming season's operatic enterprise held a conference in the Copley Plaza Hotel to go over details for the Boston season. Among those present besides Mr. Rabinoff, was P. V. R. Key, Bonarios Grimson, W. R. MacDonald, and Howard E. Potter. The new organization has taken office quarters in the Steinert Building on Boylston street.

VICTOR WINTON.

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MACDOWELL ASSOCIATION'S FINE CHORAL CONCERT.

Single Concert, With Excellent Soloists, Takes Place of Usual Festival—Splendid Choral Singing—Arthur Nevin to Give Up Conductorship Owing to Western Engagement.

Peterborough, N. H., August 21, 1915.

Last year there was given on the grounds of the MacDowell Memorial Association, at Peterborough, N. H., the fifth of a series of important festivals, and, much to the regret of all interested in the MacDowell Memorial Association, the series was interrupted this year.

The object of the festival has been to make an opportunity for the production of previously unheard compositions and plays and chances for the appearance of unknown actors and artists of all kinds. The financial responsibility has been carried personally by Mrs. Edward MacDowell. Her high ideals as to the standard of performance have made necessary a large and effective orchestra, and the best of soloists and conductors. This is all that needs to be said to show what a heavy expense the association has carried year after year. A few interested outsiders have helped in a comparatively small measure, but, year after year the heavy deficit has been made up by Mrs. MacDowell from her slender income and the proceeds of her lecture-recitals. This year, owing to a break in her health, she dared not undertake the financial risk again; but last night there was given in the Town Hall here a single concert which in a modest way kept up the spirit of the work in preceding years.

The Program.

The MacDowell Choral Club under the able and efficient leadership of Arthur Nevin gave a concert of unusual merit, with this program:

Cantata, The Rose Maiden.....	Cowen
Chorus.....	
Soloists, Miss Hinkle, Miss Fox, Mr. Wheeler, Mr. Miles.	
Waltz Impromptu.....	A. Nevin
Fire Fly.....	A. Nevin
Trovatore, Concert Paraphrase.....	Verdi-Liszt
Miss Belser.	
And the Wilderness Shall Rejoice.....	E. B. Hill
Chorus.....	
Voici Noel.....	Weckerlin
The Way of June.....	Willeby
Miss Hinkle.	
Mother o' Mine.....	Tours
Danny Deever.....	Damrosch
Exhortation (A Negro Sermon).....	Cook
Mr. Miles.	
Uncle Remus.....	Edward MacDowell
Danse Andalouse.....	Edward MacDowell
Czardas.....	Edward MacDowell
Miss Belser.	
Thy Beaming Eyes.....	Edward MacDowell
Indian Lullaby.....	A. Nevin
Song of Love.....	Beach
Miss Fox.	
Now Sleeps the Crimson Petal.....	Quilter
Songs My Mother Taught Me.....	Dvorak
Nur wer die Sehnsucht kennt.....	Tschaikowski
Mr. Wheeler.	
The Long Day Closes.....	Sullivan
A. D. 1620.....	Edward MacDowell

The Performance.

A novelty on the program was the choral number, "And the Wilderness Shall Rejoice," by Edward Burlingame Hill, which was written for the centenary of Allegheny College. Though modern in every sense of the word, it is full of melody, and should prove a useful addition to choral literature.

Perhaps the best work of the chorus was done in "The Long Day Closes," by Sullivan. The last of the choral numbers was "A. D. 1620," by Edward MacDowell, which the Peterborough Chorus sings with a spirit and enthusiasm exceptionally marked.

It has not been the custom to exploit infant prodigies at the Peterborough Festivals, but the unusual talent shown by Adelaide Besler, of Albany, N. Y., won for her a place on this program. In her piano solos she showed remarkable promise and an extraordinary natural ability which now needs only careful training. In her playing of the Chopin "Revolutionary" etude there was a contrast between the naturalness of the immature child and the work of a finished artist which was most interesting.

Many great artists have shown their interest in what is being done at Peterborough by helping on the festival programs. But it is doubtful whether any better group of singers have been heard than the quartet which assisted in the cantata, and each one of whom sang a number of songs.

Other Soloists.

Helen Hinkle, of Cincinnati, a lyric soprano with a fine method and perfect diction, created great enthusiasm on this, her first appearance at a Peterborough Festival. Her voice, clear and bell like, rang out above the chorus in the cantata and led the remarkable ensemble of the quartet. In her group of songs she proved herself an artist who has served a thorough apprenticeship in the drudgery of

technic. Her rare gift of interpretation revealed new charms in the Christmas chanson, "Voici Noël," and gave fine tone color to Willeby's "Way of June." She responded to enthusiastic applause with a naughty little child's song, "The Moo Cow Moo," in decided contrast to the brilliant and difficult numbers which preceded.

Gwilym Miles is a general favorite in Peterborough and added to the laurels he already has won by his dramatic singing of Tour's "Mother o' Mine" and Damrosch's "Danny Deever." Mr. Miles wisely relieved the high tension to which he had wrought his audience by the passing of Danny Deever's soul, with his inimitable singing of "Exhortation" (a negro sermon), by Cook. Peterborough has grown to feel that Mr. Miles belongs to the town and to the Memorial Association because of his unfailing and long continued generosity in preceding festivals.

Blanche Hamilton Fox, of Boston, won all hearts with her first number, "Thy Beaming Eyes," by MacDowell, and at the end of the "Indian Lullaby," by Arthur Nevin, this artist held her listeners in the hollow of her hand. With charming dignity she turned the stream of applause to the composer, Arthur Nevin, who had caught the remarkable crooning melody of an old Nokomis while lying in his wigwam among Indians of the Far West, and transmuted it into tender notes.

William Wheeler is full of temperament, which adds much to his beautiful voice. His work was most important in the cantata in which he had a trying part. Rarely has been heard a more exquisite rendering of Dvorak's "Songs My Mother Taught Me."

Nevin to Go.

On all sides regret was expressed that Arthur Nevin leaves so soon for his new position as director of music in

the University of Kansas, at Lawrence, Kans. He has done splendid work with the chorus, which, however, owes a debt of gratitude to its former leader, E. G. Hood, of Nashua, N. H., whose years of training laid the foundation for the work of the chorus now is able to do. The beautiful work done by both soloists and chorus was made possible by the unusual accompanying of Mrs. Elmer Pierce. It is seldom that singers are fortunate enough to find an accompanist so splendidly equipped.

BELLE McDIARMID RITCHIE.

WHERE THEY ARE.

A.	Austin, Florence.....	Minneapolis, Minn.
B.	Beebe, Caroline.....	Mystic, Conn.
	Becker, Dora.....	Bryant Pond, Me.
	Bowes, Charles.....	Hackettstown, N. J.
C.	Case, Anna.....	Canadian Rockies
F.	Foster, Kingsbury.....	Derby, Vt.
G.	George, Margaret.....	Toronto, Can.
H.	Haynes, Lawrence.....	New York City
	Hinckley, Allen.....	Barnstable, Mass.
	Hopkins, Louisa.....	Cape Neddick, Me.
	Hudson-Alexander, Caroline.....	Lovell, Me.
K.	Kasner, Jacques.....	Dark Harbor, Me.
	Kiefer, Flora Magill.....	White Mountains, N. H.
L.	Leonard, Florence.....	Cape Neddick, Me.
M.	Morrissey, Marie.....	Cape Cod, Mass.
P.	Paderewski, Ignace J.....	San Francisco, Cal.
R.	Robeson, Lila.....	Mackinac Island, Lake Michigan
S.	Schroeder, Theodore.....	Bridgton, Me.
	Schumann-Heink, Ernestine.....	Atlantic City, N. J.
	Sparkes, Lenora.....	Belize, British Honduras
W.	Waller, Frank.....	Rutherford, N. J.
	Weldon, Henry.....	Alandar, Mass.
	Wentworth, Estelle.....	Woodcliff Lake, N. J.

Soprano or Violinist?

Efrem Zimbalist and Mrs. Zimbalist, known to the concert and operatic public as the famous soprano Alma Gluck, are to be congratulated on the recent visit of the stork to their Lake George summer home.

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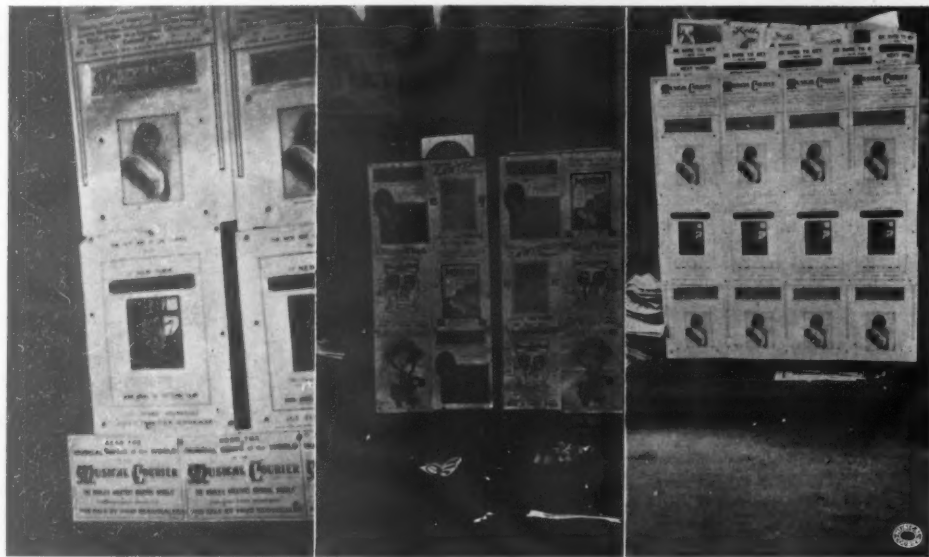
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"AN ARTIST OF THE FIRST RANK"—Harold Bauer



Photos by F. B. Boyette.

NEW YORK NEWSDEALERS' MUSICAL COURIER DISPLAYS.

Musical Courier Display.

Reproduced herewith are three snapshot pictures taken recently in New York, showing the manner in which two newsdealers display the MUSICAL COURIER. No. 1 shows the Schner bulletin board at the New York Theatre, Forty-fifth street and Broadway. No. 2 is a picture of

the posters which are placed on the back of the Glickman newsstand, opposite Brill Brothers on Fourteenth street; these posters face the car line by which thousands travel daily. No. 3 shows the front view of the same stand (Glickman's), situated in one of the busiest sections in all New York City and where a monstrous throng passes continually.

NEW PUBLICATIONS.

WHITE-SMITH PUBLISHING COMPANY.

Harvey B. Gaul.

"By Faith Alone," sacred cantata for tenor and bass solos and chorus. The text relates to the first miracle at Capernaum. Musically this is the work of a thoroughly practiced hand and eminently suited to the purpose for which it is intended.

Songs.

Arthur Nevin.

Three songs: "Egyptian Boat Song," "My Love Is Fair" and "Indian Lullaby." Not this composer's best work, but remarkably melodious and well made. The "Indian Lullaby," a melody of the Blackfoot tribe, with ingeniously harmonized and arranged accompaniment, is the best.

Gertrude Ross.

Three songs of the desert, "Sunset," "Night" and "Dawn." In setting to music such short poems as these—the longest only fourteen lines—the best any composer may hope to do is successfully to depict the general atmosphere of the poem, and this Gertrude Ross has succeeded in doing most excellently.

Frank Howard Warner.

Two songs: "Alone" and "We Two Together." Common or garden variety, verging on the English ballad. By no means unsingable.

Fay Foster.

Three songs: "Springtide of Love," "Spinning Wheel" and "Call of the Trail." The best of these is "Springtide of Love," dedicated to Paul Althouse. Very singable song for a tenor, the climax calling twice for a robust B flat.

G. SCHIRMER.

"Reliquary of English Songs," collected and edited with an historical introduction and notes by Frank Hunter Potter. This book contains fifty-two early English songs,

ranging from about 1250 to 1700. It is admirable in every way and invaluable for any one interested in the subject of English folksong. When we consider the spineless English ballad of today, we realize how much better was the taste of those old Englishmen who loved and sang the songs of this book.

Schirmer's Library.

"Chopin's Complete Works for the Piano," edited by Rafael Joseffy. Book One; Waltzes. Book Four; Nocturnes.

These volumes have excellent introductory articles by James Huneker. The musical editing is as careful and competent as one would expect from so distinguished an authority as the late Rafael Joseffy. Paper and printing are not up to the standard which the Schirmer Library has set for itself.

Volume 1188; Mendelssohn's "Rondo Brillante"; Volume 58, "Songs Without Words."

Carefully edited by one thoroughly competent for that task, Constantin von Sternberg.

Piano.

John Alden Carpenter.

"Polonaise Americaine" and "Impromptu." Mr. Carpenter, if not the leader among the younger American composers, at least stands in the very first rank for originality of conception and individuality in his compositions. These piano pieces were written two or three years ago before he had as completely found himself as now. Nothing distinctly American about the polonaise except the fact that it was composed by Mr. Carpenter.

Rudolph Midecke.

"Petite Valse Caprice," "Ariette" and "Notturmina." Melodious, unpretentious pieces of about the third grade. Good for teachers.

Rubin Goldmark.

Gavotte in G flat. Uninteresting.

Percy Grainger.

"Irish Tune from County Derry." An exquisitely beautiful folk tune, splendidly arranged.

Emil Kronske.

Twelve melodic studies, medium grade. These studies are dedicated to the memory of Stephen Heller and are written very much in his style. Excellent for teaching,

especially as supplementary or preparatory to the Heller studies.

H. Alexander Mathews.

"Coquetterie" (valse intermezzo). Very good example of the kind of music which nobody has yet done so well as Chaminade.

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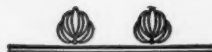
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